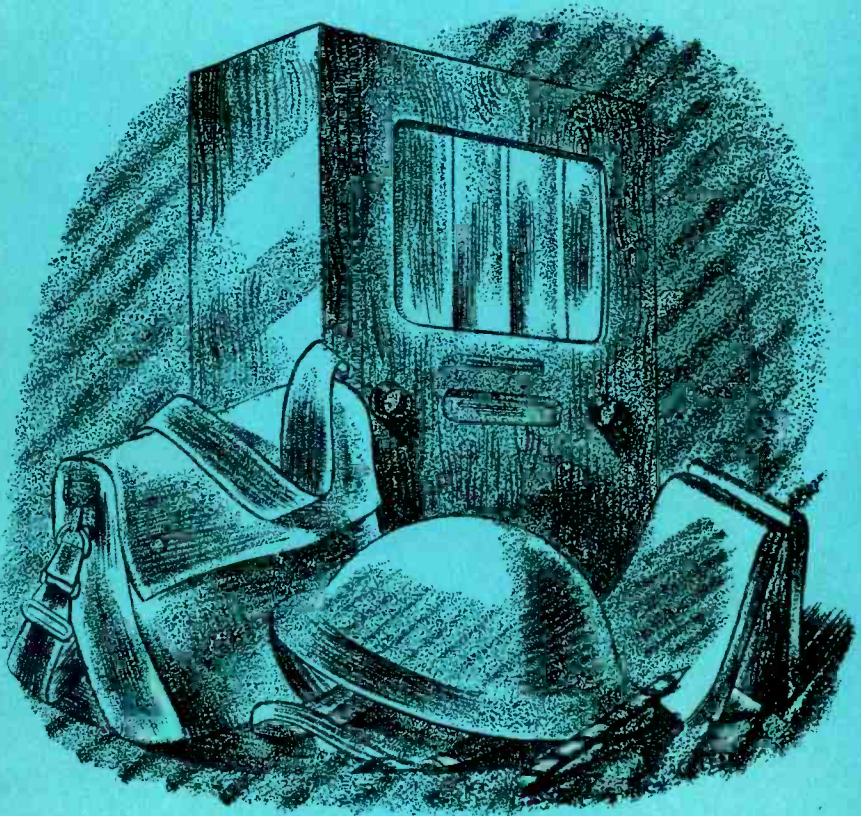


# BBC HANDBOOK



1940

PRICE 2/-



BBC  
HANDBOOK  
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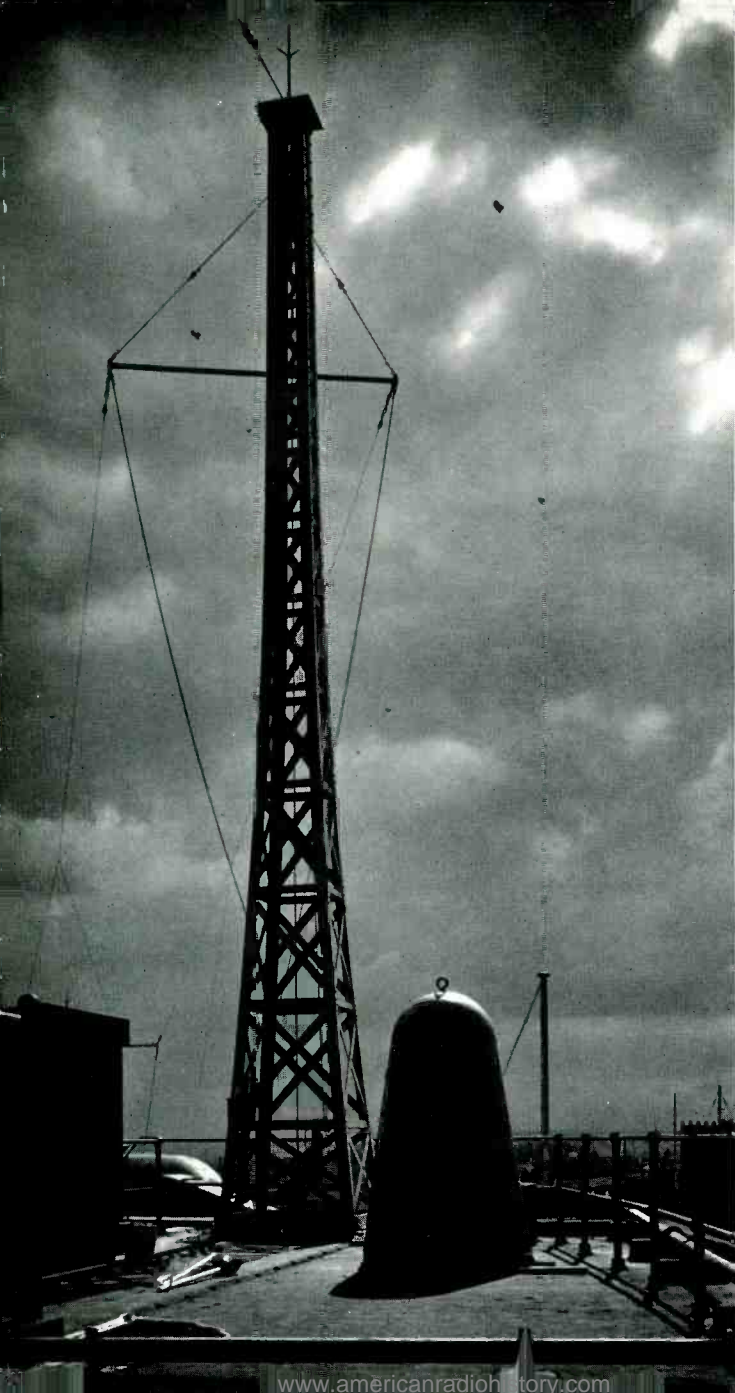


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'... the  
strangeness  
of this  
business'

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# NOTES OF THE YEAR

1939

## *Foreword*

This book tells briefly of the promise, the achievements, and the diverted energies of a broadcasting year which seemed likely at one time to outstrip any of its sixteen predecessors. British sound broadcasting and television alike entered January 1939 with a flying start and with high hopes. By summer, tension in Europe had grown acute and the BBC was absorbed in a double task. Outwardly it was maintaining its full and varied services to the United Kingdom, to the Empire, and to other parts of the world. It was planning a notable autumn exchange of programmes with other countries. Its television service was rapidly winning new viewers in London and the Home Counties and increasing month by month its world lead in television development. Behind the scenes it was at the same time planning in detail the very different service that would be required of it in war. Then, it was recognized, peace-time methods of transmission would endanger the national safety by giving guidance to enemy aircraft: they must therefore be changed, even though this meant restricting the Home Service to a single programme. War might well mean the aerial invasion of Britain: studios and transmitting stations must be made ready to carry on a service in the severest conditions that could be anticipated. Programmes must be framed for the information and encouragement of a people whose temper and manner of living could not fail to be changed by the coming of war.

On Friday 1 September orders were signalled to every transmitting station and studio of the BBC for the change-over to war conditions. The complicated technical adjustments completed that night in less than the

## NOTES OF THE YEAR

few hours allotted to them may not yet be described. The changes in the broadcast programmes were made with equal promptness. Within the first few weeks of war, too, the BBC undertook new responsibilities—a remarkable increase in its foreign language services and the establishment at Government request of a listening post to catch and record news and views broadcast by the rest of the world. In common with those of almost every other national undertaking, BBC plans had soon to be modified to meet the conditions of a war which, in its freedom from attempted invasions and, as both Press and BBC were soon to discover, in its lack of news, departed widely from accepted forecasts. The programme improvements and other adjustments thus undertaken had advanced far by the end of 1939. Their further progress during the early months of 1940 lies outside the scope of this review.

### *Nine Million Wireless Licences*

Wireless licences passed the nine million mark in June 1939. At the end of September, the figure was 9,082,666. This means that there are about 73 licences for every 100 households in the United Kingdom. The only countries which can claim, on the strength of a yet higher proportion of sets to population, to be more radio-minded than ourselves, are, in Europe, Denmark and Sweden, and, outside Europe, New Zealand and the United States of America.

### *Output*

The BBC's transmitters were at work for a total of 75,636 hours in 1939, radiating programmes for listeners in the British Isles. The time lost by breakdown was 0·021 per cent. Overseas Service transmitters radiated a total of 43,198 hours of programmes, as compared with

32,846 hours in 1938, a sign of the expansion of this service during the year. The figures for both Home and Overseas transmitters are taken for the year ending 30 November. Television sound and vision transmitters were working for an aggregate of 2,403 hours up to the end of August, as compared with 2,679 hours in the whole of 1938.

### *Board of Governors*

Mr. R. C. Norman, Chairman of the Board of Governors since October 1935 and a Governor since January 1933, retired on 18 April 1939. Mr. Norman's extended term of service (over six years instead of the usual five) covered perhaps the most striking period of expansion in the BBC's history. It saw, for example, the growth, from its early beginnings to maturity, of the Empire Service, the launching of the Television Service, and the introduction of foreign language broadcasting by the BBC. Mr. Norman was succeeded as Chairman by Sir Allan Powell. As a war-time measure the BBC's Board of Governors was reduced by Order in Council from seven members to two.

### *The Government and the BBC*

The Government's attitude towards broadcasting in war-time was defined by Sir Samuel Hoare, then Secretary of State for the Home Department, in the House of Commons on 28 July 1939, in these words:

A third organ of publicity is the wireless. The plan would be not that the Government would take over the BBC in war-time, but, on the whole, the wise course would be to treat broadcasting as we treat the other methods of publicity, the Press and the films, and to leave the BBC to carry on, but, obviously in war-time, with a very close liaison between the Ministry of

## NOTES OF THE YEAR

Information and the Broadcasting Corporation, with definite regulations as to how the work should be carried out. This is our general attitude towards broadcasting.

The Government's intention as thus expressed was given effect when war came. The BBC's constitutional position as a public service organization incorporated by Royal Charter is briefly described on page 93.

### *The King and Queen*

His Majesty the King broadcast on six occasions during the year. His message on the outbreak of war and his Christmas message are reproduced in this book. He broadcast also on the occasion of the launching of the battleship *King George V* on 21 February, on Empire Day from Winnipeg, on 15 June from Nova Scotia before leaving for England, and 23 June from the Guildhall after arrival home. The Queen broadcast twice, once jointly with the King from Nova Scotia and then on Armistice Day, when she spoke to the women of the British Empire. The Royal Tour in Canada was brought to listeners' homes by means of eye-witness accounts by the BBC's observer, Richard Dimpleby, who followed the progress of the King and Queen from their departure to their return and gave specially interesting accounts of their visit to the United States and their meeting with President and Mrs. Roosevelt.

### *Television*

Television had survived a number of setbacks in its short history, but by general consent it was due for a 'boom' in the months following the 1939 Radiolympia. The prospects seemed encouraging after a long and uphill struggle. The radio manufacturers had brought

## NOTES OF THE YEAR

down the price of receivers and were giving remarkable value for money. Their enthusiastic campaign was receiving support from the public. Then on 1 September the Television Service closed down. The end came so abruptly that there was not even time for an 'au revoir' to viewers. Nor was it expedient at that time to give reasons in the Press or elsewhere. How harsh this decision must have seemed to those who had just bought receivers can easily be imagined. Yet they wrote—many of them—most sympathetically, while letters from old-time viewers were touching in their friendliness. Let it now be said that television closed down not because of the cost and shortage of staff, nor to difficulties with artists and transport, formidable as such obstacles would certainly have become, but for defence reasons.

. . . . .

Television would, of course, have been the ideal 'black-out' entertainment. It is sad to think of the thousands of receivers now standing idle, of their disappointed viewers, and of the many skilled research and other workers in the television field diverted from their tasks. Many of the purely physical obstacles which had seriously impaired the service during the first two years had been eliminated in October 1938. In 1939 the range of programme material was continually being broadened, and experiments made. More obvious to viewers, perhaps, was the consistent improvement in pictorial quality due to the use of improved equipment and to advances in operating technique. Technical advances of special importance had been made in the field of outside broadcasts; BBC engineers had, with the ready co-operation of the Post Office, found means of extending the use of cable links, and the radio link had been improved by the delivery of a second mobile transmitting unit and by the completion of a relaying

## NOTES OF THE YEAR

station at Swains Lane in Highgate. More was to come. Plans had been made in anticipation of Christmas to increase and alter certain transmissions and to devise specialized programmes, as a result of a questionnaire. There had even been the hint of agreement to a first regional relay station, an advance of major importance now likely to be pioneered not by Great Britain but by our American friends, who on 8 November announced preparations for the simultaneous radiation from Schenectady of NBC television programmes transmitted from the Empire State Building, 130 miles away. The brightness of the outlook for British television in the summer heightened the general sense of disappointment at its unavoidable discontinuance when war came.

. . . . .

The story of television in 1939 is given in detail in the article 'Au Revoir, Television', on page 53. Gerald Cock, Director of Television, who supplied the foregoing notes, adds:

'Looking back, my greatest personal regret concerns the dispersal (temporarily we hope) of the Alexandra Palace staff, than whom a finer crowd does not exist. It only remains for us all to be patient, and get on with our other jobs until television is on the air again.'

### *Overseas Services*

At the beginning of 1939 the Empire Service, one of the pioneer short-wave services of the world, had passed its sixth birthday. Just a year had elapsed since the BBC had started to radiate a daily programme in Arabic; this was the first service to be broadcast from this country in a foreign language, and it was quickly followed by news bulletins directed to Latin-America in Spanish and Portuguese. Since 27 September 1938—the day of Mr. Chamberlain's broadcast to the nation at the height





*The Times*

The King at the Microphone, 3 September 1939

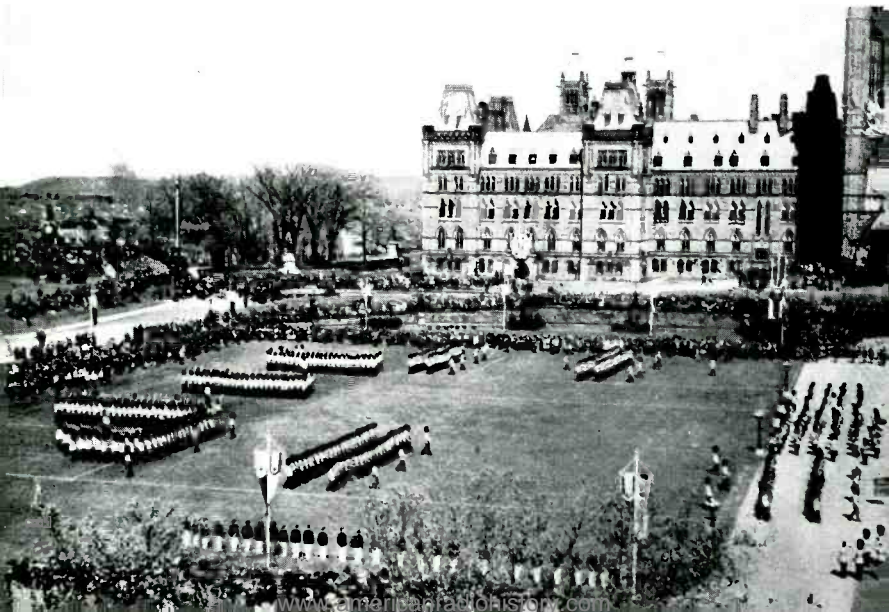
The Queen, Armistice Day 1939





Royal Visitors in the Control Room, Broadcasting House,  
13 March 1939 (see page 27)

Ottawa: Trooping the Colour in the presence of Their Majesties,  
20 May 1939



of the Munich crisis—the BBC had broadcast news nightly in French, German, and Italian. As the international tension grew through 1939 the Corporation equipped itself to transmit bulletins in yet further languages. At the end of the year it was radiating the news every day, and in some cases several times a day, in Arabic, Czech, French, German, Greek, Italian, Magyar, Polish, Portuguese (for both Portugal and Brazil), Roumanian, Serbo-Croat, Spanish (for both Spain and Latin-America), and Turkish. It was also speaking daily in Afrikaans to the Union of South Africa. The aims and policy of the BBC's Overseas Services, as thus developed in 1939, are described in the special article in this book 'London Calls the World'.

#### *Start Point and Clevedon*

The most important technical advance made in the home service during the peace period of the year was the opening, on 14 June, of two new transmitting stations in the West Country. The high-power station at Start Point in South Devon and the medium-power station at Clevedon on the north coast of Somerset were designed to give together an alternative Regional programme in the West of England and along the South Coast, where this service had hitherto been indifferent. Simultaneously with the opening of these new stations, the old low-power stations at Plymouth (5PY) and Bournemouth (6BM) closed down. The opening ceremony at Start Point was performed by the Duke of Somerset, who was followed at the microphone by the Lord Mayors of Bristol and Plymouth and the Mayor of Bournemouth. Start Point, with its 100 kw power, gave excellent results. It has a special type of directional aerial system, the first of its kind to be used by the BBC, the object of which is to avoid wasting the radiated energy over the English Channel.

## NOTES OF THE YEAR

### *The West Country*

The opening of the new transmitters, and the extension of the listening area which it created, gave the starting signal for a big development of programmes in the West. The West Regional Programme was now for the first time radiated all through the day and until midnight. The closing down of the stations 6BM and 5PY did not mean any closing down of programme activities in Bournemouth and Plymouth; on the contrary a new and better studio was soon in commission at Bournemouth and from both places more programmes came than before. The particular field of broadcasting in which the West Region has perhaps the richest material is that of the 'feature programme'; many were the subjects, ranging from Lundy Island, the Cornish granite industry and the Theatre Royal, Bristol, to Salisbury Cathedral and the Island of Sark, that were evoked in feature programmes radiated by the new transmitters. This, with much other Regional programme activity, was all too soon curtailed with the outbreak of war and with the influx into Bristol of the hundreds of Head Office staff who were to make it not merely a Regional headquarters but also the music and variety centre of the whole broadcasting service.

### *'Here is the News'*

Listening reaches a series of peaks throughout the day and evening as each successive news bulletin is broadcast. Roughly, out of every two people in the country one is a listener when the 9 o'clock news comes on. This represents a larger audience even than that for the 6 o'clock news, which in peace-time held first place. The BBC continued, during the first eight months of 1939, to broadcast five news bulletins daily to listeners in Britain. This was increased, on the outbreak of war,



'A message just received . . .' Michael Balkwill, Home News Editor, adds a page to the bulletin while Stuart Hibberd continues reading





Gerald Cock, Director of Television, 'in the Witness Box' with Elizabeth Cowell (23 December 1938)

Sir Adrian Boult (*left*) with Clarence Raybould, his Deputy Conductor, at their headquarters 'Somewhere in England'



to ten bulletins, later reduced to seven. News in the war-time bulletins was quickly supplemented by the BBC's two recording units, one under Richard Dimpleby in France and the other under Bernard Stubbs based on London. The former enabled listeners at home to hear at first hand about the life and war service conditions of the Forces in France. On the Home Front the recording van was busy touring dockyard, hospital, munition factory, and A.R.P. centre. Few who listened will forget the rich voices of the two Scotsmen who were eye-witnesses of the early German air raids over eastern Scotland; they were recorded on the spot by one of the BBC vans.

### *Peace-time Concert-giving*

The most brilliant feature of the BBC Symphony Orchestra's twelve concerts in Queen's Hall early in the year was the return for two concerts of Bruno Walter. Subsequently their most memorable achievement was the performance, under Toscanini, of a cycle of Beethoven's Symphonies and *Missa Solemnis* in seven concerts forming part of the London Music Festival in May. On the same occasion Sir Adrian Boult conducted two concerts of Beethoven's concertos with Backhaus, Solomon, and Szigeti as soloists. Earlier, Sir Adrian gave concerts with the orchestra at Preston, Bristol, and Wolverhampton. In planning the provincial appearances of the orchestra, great care is taken not to prejudice local concert-giving; the results everywhere have been triumphant. Concerts by many different societies in London and provincial cities; upwards of 200 concerts by the BBC orchestra in the studios; relays of concerts from abroad; an exceptionally promising season of 'Proms', the 45th—these indicate something of the wealth of music to which British listeners had access through the BBC before all was thrown out of gear, for the time being, on 1 September.

## NOTES OF THE YEAR

### *War-time Music*

Reliance was placed, at the very outset, on a small number of units manageably organized at their war-time base in Bristol. A beginning was made, only three days after the outbreak of war, with the available resources, which consisted of the Symphony Orchestra (reduced to 70 players), the Theatre Orchestra, professional choral groups and an emergency group, the 'Salon Orchestra', consisting of 15 professional musicians. After the inevitable dislocation of the opening weeks of war, the engagement of artists, conductors, bands, choirs, and light orchestras was resumed and the familiar lay-out of the music programmes was again clearly discernible. On 1 November, the BBC Symphony Orchestra (later augmented to 90 players) began to give concerts in the Colston Hall; other public concerts in London and elsewhere were soon being broadcast.

. . . . .

The demand for fine music has been insistent since the war began. It has been met in growing measure and in some new ways. Programmes have been shorter, often taking the form of a single symphony. The great classics have been more than ever drawn upon. But music must hold its own as a cultural force as well as a spiritual solace, so first-class new music of all schools must still be given a place. The BBC has a duty to employ the greatest possible number of British artists and composers, but this still leaves a gap that can legitimately be filled by a few outstanding foreign artists with a specialized reputation. The Wednesday Symphony Concerts and the Sunday Orchestral Concerts remain the backbone of BBC orchestral policy. The various forms of choral and chamber music have been continued on a carefully balanced plan. In the sphere



of light music, the 'Salon Orchestra' remained ready for any major emergency and, in addition, the best Regional light units were regularly enlisted. As a happy outcome of negotiations on difficulties of copyright, the BBC was able on 5 November to broadcast its first complete Gilbert and Sullivan opera: this was 'Trial by Jury', presented by the BBC Music Productions Section.

The BBC suffered the loss of two excellent musicians and well-known broadcasters by the deaths of B. Walton O'Donnell, in August 1939, and Eric Fogg, in December 1939. As conductor for ten years of the BBC Military Band, Walton O'Donnell became one of the most widely popular of broadcasters. For two years before his death he was BBC Music Director in Northern Ireland. Eric Fogg, who joined the BBC in 1924, was a versatile musician. As 'Uncle Eric' in the Children's Hour he is still affectionately remembered in the North of England. Fogg was a composer and conductor of distinction; he was most widely known for his work as founder and conductor of the BBC Empire Orchestra.

### *Music from Records*

The specially compiled and presented record programme has always been a regular ingredient in the BBC's output of music and variety. By this means it is frequently possible to offer programmes by artists and orchestras whom listeners would otherwise seldom or never hear. During the first few days of the war, while the BBC was moving to its war stations, record programmes necessarily played an important part in broadcasting. Very soon, however, the proportion was

## NOTES OF THE YEAR

brought down actually to less than normal, though this was not, as one critic suggested, on account of a shortage of needles! During the peace period of 1939 over 2000 record programmes were broadcast in the Home and Overseas programmes. Alan Frank's chamber music series 'The Music of Friends', Constant Lambert's 'Music and the Ballet', and Alec Robertson's 'Nights at the Opera' will be remembered, together with programmes presented by M. D. Calvocoressi, Scott Goddard, Count Hessestein, Edward Lockspeiser, and Francis Toyne. Christopher Stone's return, with 'Time for a Tune', was popular. Strides were made in the presentation of impressionistic variety programmes such as 'New York City in Sound', 'A Rainy Day in Chicago' and 'American Railroad'. Doris Arnold continued her popular Sunday programme 'These You Have Loved', and Dick Bentley begged the listeners' co-operation in 'You've Asked For It'.

### *'This Symphony Business'*

'That's what I dislike about the BBC!' exclaimed one visitor to a BBC studio as her eye fell on a gramophone record of Chopin's Nocturne in C sharp minor. 'When the word opus is mentioned I switch off', wrote a recent correspondent. Both are at one with the lady who told a member of the BBC's staff that, while she liked light music, she was 'not much of a one for sympathy'. 'This Symphony Business' was the subject of a series of broadcasts from Northern Ireland, the object of which was to help the uninitiated but not unmusical listener to understand and enjoy symphonic music. George Nash, who, in his own words, had 'suffered from symphony music in the past', discussed the subject at the microphone on a number of Sunday mornings with James Denny, of the BBC music staff, and the BBC Northern Ireland Orchestra played music to illustrate their points.

## NOTES OF THE YEAR

Mr. Nash himself was one of the many 'musical low-brows' who subsequently acknowledged the helpfulness of this series. Their views are summed up by the remark of a working man at a public meeting that the broadcasts had 'made music twice as interesting' to him.

### *Variety*

Broadcasts of light entertainment met, during 1939, with the usual whole-hearted response from their big public. In 'Band Waggon', in the organ-playing of Sandy Macpherson, in Saturday 'Music Hall', in dance band programmes, and in a hundred-and-one other high spots of a typical Variety year many listeners found what they most liked in radio. During the first eight months of 1939 the big guns of Variety fired broadside after broadside. It was the year of the big 'film musical', of radio musical comedy brought to a high pitch, and of widely varied entertainment series such as 'Regional Roundabout', the Fol-de-Rols, 'Birthday Party', 'Gentlemen, You May Smoke', and that rousing boarding-house saga 'Life Begins at Sixty'. A notable development of the kind of programme in which listeners are invited to participate is described in the special article 'The Listener Takes Part'. When war came it found the Variety Department just ready to dig itself in for a rousing winter. Evacuated to Bristol in the West and faced with the limitations of a single programme, the Department rose to the occasion and began to wage its own war upon war. How Variety met war-time conditions is told in the article 'Variety Settles In'.

### *'Industry Entertains'*

A novel series of broadcasts under this title was organized in the Midland Region in the winter 1938-39. It

## NOTES OF THE YEAR

tapped a new source of light entertainment in the form of amateur talent in the motor, boot-and-shoe, and pottery industries. Each industry was allotted one broadcast and a fourth programme combined the pick of the talent in the other three. The general standard of performance was high, and many listeners evidently enjoyed this entertainment in the industrial setting in which it had grown up. Widespread interest and vigorous competition were aroused within the industries concerned, and the BBC had hoped to make similar friendly contact with other industries during the present winter, if war had not intervened.

### *The Play*

There is a bigger audience for radio plays than was at one time thought, and it is a widely representative audience too. These facts became clear as a result of 'listener research', and more time was accordingly given up to plays in 1939. The output for the year represents a profusion of 'great plays' and plays specially written for broadcasting, and a long list of adaptations of stage plays, novels, short stories, and films. A radio version of 'Mr. Deeds Goes to Town' was notable. Patrick Hamilton's play 'To the Public Danger' showed what can be done when a skilled playwright applies his powers to radio drama. The scope of the dramatic work was enlarged by a rather new type of radio biography, in which drama and literature were blended to provide life sketches of Swift, Samuel Butler, Whistler, and others. A number of stories from the Bible were told with hardly any adaptation and presented with the utmost simplicity, as 'The Finest Stories in the World'. The war-time plays had to be short at first in order to fit into the single programme. Shakespeare, Galsworthy, Barrie, Shaw even! were cut to the requisite length, and scenes from famous plays were broadcast on the principle that half

a loaf is better than no bread. Later, however, somewhat longer periods were allowed. Star performers became available again. By Christmas, radio drama was almost back where it had been before September.

### *BBC Week at Harlech*

Wales organized a BBC Week for amateur writers and actors at Harlech College in July 1939. Fifty-six writers and actors attended and studied the requirements of radio drama with the help of a distinguished staff. The experiment was accounted a great success by those who took part, and time will show what it may bring in the way of new talent for the microphone.

### *Outside Broadcasts*

Broadcasts from outside the studio continued in 1939 to portray the passing scene for listeners at home. They ranged from great occasions like the visit of the French President and Mme Lebrun to the passing conversations between 'Everyman' and Michael Standing 'Standing on the Corner'. Commentators described the departure of the King and Queen for Canada and their return home. From Rome came a moving account of Pope Pius XI's funeral. The Boat Race and the Aldershot Tattoo were described from the air. John Snagge continued his microphone adventures, broadcasting from the top of a fire escape and from the inside of a tank. With the declaration of war it looked for a while as though outside broadcasts had sung their swan song. Post Office lines, on which such broadcasts depend, were unavoidably congested, and there was all too little happening in the realms of sport, music, and entertainment. Soon, however, things began to come to life again, and the outside broadcast was once more able to put its finger on the pulse of events. Boxing matches, football, dance bands, music hall, horse racing, and

## NOTES OF THE YEAR

cinema organs were again heard in the home. In no way did outside broadcasting reflect more vividly this war-time phase than in bringing to the fireside the voices of absent friends laughing at, or performing in, camp concerts both in this country and abroad.

### *Talks and Politics*

The BBC made an important innovation early in the year with the object of increasing political broadcasting. It allotted a period of forty-five minutes every month for broadcast debates by members of the chief Parliamentary political parties. The microphone was put entirely at the disposal of the parties, who themselves chose the subjects and the speakers. This arrangement continued until the outbreak of war brought a political truce. Subsequently national and political leaders found the microphone very fully at their disposal in the period set aside at 9.15 p.m. (nightly at first, and subsequently for three or four nights a week) for 'To-night's Talk'. This has been the most important series of talks since the war. It has brought Cabinet Ministers and Opposition leaders to the studio to speak of various aspects of the national cause, Major-General Sir Ernest Swinton to give his weekly 'War Commentary', Raymond Swing to talk as in peace-time from the U.S.A., and speakers from the Dominions to alternate with him week by week. The talks have been philosophical and religious, as well as political; listeners will remember the Archbishop of York on 'The Spirit and Aim of Britain in the War', Sir Richard Livingstone on 'The Steadfast Mind', Cardinal Hinsley on 'The Sword of the Spirit', and Dr. J. H. Oldham on 'The Church in War-time'.

### *'Let the People Sing'*

One of the BBC's very few peace-planned projects to survive the outbreak of war was the broadcasting, in

seventeen instalments, of Mr. J. B. Priestley's recent novel. It started on 3 September and was not published until the last instalment had been read at the microphone. This was the first time that an unpublished novel had been serialized for broadcasting by the BBC.

### *The Spoken Word*

It is not possible here to give more than a glance at a whole year's output of talks which included such substantial series as 'The Pacific', 'How do they do it abroad?', and 'Private Enterprise and Public Ownership', and which ranged the gamut of 'information, education, and entertainment' from 'Simple Facts' and 'First Aid' to 'Questions in the Air' and 'The Artist in the Witness Box'. This 'Artist' series deserves a word if only on account of the wide interest which, together with its handsomely illustrated companion pamphlet, it aroused on its appearance, after postponement, in a blacked-out world in November. From many excellent talks, grave and gay, from London and from Regional centres, it is perhaps permissible to recall E. M. Forster's talk 'T. E. Lawrence at Clouds Hill'; Gwynne Johns on 'Falling Four Miles at Midnight' (an account of parachuting as a hobby); Robert Wyndham on 'How to Break Every Bone in Your Body' (a test pilot's account of his experiences), and a Naval Eye-witness's description of the exploits of a British submarine. Mr. H. S. Goodhart-Rendel, President of the R.I.B.A., gave a National Lecture on 'Architecture in a Changing World', and Professor W. J. Gruffydd gave a Welsh National Lecture on the poet John Ceiriog Hughes.

. . . . .

C. A. Siepmann, for several years Director of Talks and later Director of Programme Planning, resigned

## NOTES OF THE YEAR

from the Corporation in November 1939 to take up an appointment at Harvard University.

### *Group Listening*

Listening groups had of late years been able to rely during the autumn and winter on a choice of three concurrent series of talks arranged by the BBC with an eye to their special requirements. It was not easy, in war-time, to fit in many talks of the kind most suitable for discussion, but before the year was out place had been found for Eric Newton's series 'The Artist in the Witness Box', mentioned above, and for a newly conceived series by J. Middleton Murry 'Europe in Travail', both of which were followed by listening groups, fostered by the Central Committee for Group Listening.

### *Religious Broadcasting*

The Rev. Dr. F. A. Iremonger, who was for six years in charge of the religious side of the BBC's work, retired in April 1939 to become Dean of Lichfield. Listeners to the Daily Service (the book *New Every Morning* is mainly his compilation), as well as to great broadcasts such as that of the Coronation, appreciated his quiet voice and beautiful diction; and his industry, tact, and gaiety earned him the affection of his colleagues in the BBC. Dr. Iremonger was succeeded, as Director of Religious Broadcasting, by Dr. J. W. Welch, who came to this work from York, where he was Head of the St. John's Training College. Dr. Welch previously worked as a curate in Tyneside and spent some years as a missionary with the Isoko tribe in Africa. His article on 'Religion and Broadcasting' will be found on a later page.

. . . . .

Religious broadcasting continued with no interruption on the outbreak of war. The Daily Service and the



Evening Intercession Service were broadcast from London on 1 September and from Bristol on 2 September. All 'studio' religious services were thenceforward broadcast from the Lady Chapel of Bristol Cathedral. An innovation was made, as from 4 December, in the form of a five-minute reading and prayer, 'Lift up your Hearts!' at 7.30 every morning. On Christmas Day a service was broadcast from the Western Front.

### *Children's Hour*

A welcome war-time innovation was the introduction, as from 29 October, of a Children's Hour on Sundays. The programme, which lasts actually for 45 minutes, is planned jointly by Derek McCulloch and Dr. Welch. Earlier in the year, on 13 March, a Children's Hour performance was watched by Princess Elizabeth and Princess Margaret, who accompanied Their Majesties on a visit to Broadcasting House. 'Uncle Mac's' Christmas Appeal for the hospitals, broadcast in the Children's Hour, brought a wonderful response in the form of thousands of contributions totalling £3317; this is a record sum for a Children's Hour appeal.

### *Broadcasting to Schools*

The BBC continued in 1939 to provide a full programme of broadcasts to schools under the auspices of the Central Council for School Broadcasting. The number of schools registered as listening in England and Wales rose to 9953 at the end of the summer term 1939, as compared with 8543 a year earlier. In Scotland the number of listening schools grew in the same time from 1103 to 1207. During the spring and summer terms, twenty-five series of programmes were provided for schools in England and Wales and four extra series specially for Welsh schools; there were twenty-seven series in the Scottish programme. An account of school broadcasting in war-time is given on page 68.

## NOTES OF THE YEAR

### *Physical Jerks*

The BBC broadcast its first physical exercises for adults on 4 December 1939. Thereafter broadcasts were given for men and women on alternate mornings at 7.35 a.m. The innovation met with general approval. It was estimated that at the end of the year 750,000 men and 900,000 women were getting up in the morning early to do their daily dozen with the BBC.

### *'Programme Engineering'*

In May 1939 a 'Programme Engineering' unit was created within the Engineering Division of the BBC to take charge of 'balance and control'. The term 'balance and control' means the technique of arranging artists and speakers in relation to the microphones and electrically controlling the volume of sound so as to keep it within prescribed limits. Those undertaking this work must, of course, understand thoroughly the artistic requirements of the transmissions as well as a good deal of the engineering technique, especially as regards microphones and studio acoustics. The programme engineers are attached, according to their artistic qualifications, to the appropriate programme departments, and are responsible for obtaining the results that the programme producers want. Those attached to the Music Department, for instance, are either trained engineers with experience in music, or professional musicians with technical training. Other programme engineers are responsible for the sound effects in plays and variety productions. They all have the advantage of some uniformity of training and technical background. The programme engineer is an important link between the artist at the microphone and the listener at home. The creation of the new organization resulted in a highly specialized group of men being made available for this work.

*British Family Names*

A pamphlet on the pronunciation of British family names and titles was published by the BBC in April 1939 under the auspices of its Spoken English Committee. The pamphlet, which was compiled by Professor Lloyd James for the benefit of announcers, gives guidance on some two thousand names varying from the well-known Colquhoun or Marjoribanks to such teasers as Boehm-Boteler, Cachemaille, Puddephatt and McEachran. In the words of *The Times* leader-writer, the pamphlet 'shows up once more the unaccountable phonetic behaviour of the English vowels (and some of the consonants too), and awakes afresh the wonder how any foreigner can ever learn to speak our language.'

*'The Listener'*

*The Listener* celebrated its tenth anniversary in January 1939. Sir Denison Ross, proposing its health and that of its Editor at a birthday party in the Concert Hall at Broadcasting House, said that Mr. Lambert had made it 'an excellent paper, a true reflection of broadcast talks . . . and a readable and impartial magazine'. R. S. Lambert, who joined the BBC in 1927, was Editor of *The Listener* from its beginning until April 1939, when he resigned from the Corporation. He was succeeded as Editor by his deputy, Alan Thomas. Mr. H. A. L. Fisher has called *The Listener* 'the most representative of weekly publications', and has said that it will be 'invaluable to the historian as a guide to the multiple and changing interests and tastes of the age'. Its value for that purpose would seem if anything to be enhanced in war-time, when so many historic pronouncements are broadcast and recorded in its pages.

## NOTES OF THE YEAR

### *Travelling Exhibition*

Over 43,000 people visited the BBC's travelling exhibition during a tour of the Midlands which took it to Birmingham, Leicester, Northampton, Nottingham, and Wolverhampton. At Liverpool, the show attracted another 18,000 visitors. At each city it found a temporary home in art gallery, museum, or public library, and received the powerful support and encouragement of the civic authorities. This three-dimensional poster, the aim of which has been to illustrate the evolution of radio both as a science and as a form of entertainment, is now, alas, in storage for the duration of the war.

### *'Broadcasting in Everyday Life'*

Within twenty years of the first broadcast programme, listening to the wireless has become a daily experience for millions in our own country and for scores of millions in the world as a whole. There is much talk of the influence of wireless, yet little has been done in the past to study the changes that it has brought about. The BBC decided a year or so ago to launch a small-scale enquiry in that field. It was fortunate in securing the help of Miss Hilda Jennings and Miss Winifred Gill of the Bristol University Settlement, and their survey in an industrial district was the subject of a report published by the BBC in September 1939 as a shilling pamphlet, *Broadcasting in Everyday Life*. Reference is made to this pamphlet in the article 'The Listening Public' on page 79 of this Handbook.

### *Concert Pitch Harmonized*

A conference of experts of five nations met at Broadcasting House in May and decided that the frequency of Note A in the treble clef—to which orchestras tune—

## NOTES OF THE YEAR

should be stabilized at 440 cycles per second. The conference was held under the auspices of the International Standards Association, and its recommendations were sent to all countries affiliated to the movement. The decision means that all orchestras should in future tune to the same pitch instead of to a note which has hitherto varied, according to practice in different countries, from 435 to 442 vibrations a second. The new standardization will be of practical help to singers, instrumentalists, and makers of pianos and organs.

### *'Broadcasting House'*

There is a Broadcasting House in each of the BBC's main centres in the British Isles. Work was proceeding on three of them up to the outbreak of war. A new Broadcasting House was being built in Belfast and this is to be carried on to completion. The foundations and reinforced concrete retaining walls for the big extension at the north end of Broadcasting House, London, were well advanced at the end of 1939, but it is expected that completion of the work will have to be postponed until the war is over. Work on the extension of Broadcasting House, Leeds, has been suspended; the main North Regional headquarters are, of course, at Manchester.

### *Staff in War-time*

Many of the BBC's permanent staff have been released for service with H.M. Forces and for other forms of national service. Up to the end of November, 478 had joined the Forces, 90 had enrolled in Civil Defence Services, and 71 had obtained temporary employment in Government Departments. All these men and women are being kept on the Corporation's books and any deficiency in their Service pay as compared with their BBC pay is being made up by the Corporation.

## NOTES OF THE YEAR

### *Foreign Broadcasters in Britain*

In the summer of 1938 a member of the BBC's staff journeyed, as the guest of the Finnish broadcasting authorities, through Finnish Lapland (Petsamo) in search of programme material. A year later, in 1939, the BBC acted as host to a party of representatives of the Dutch, French, Polish, and Swiss broadcasting authorities for a similar purpose. A Finnish representative had been nominated to join in the tour, but was unavoidably prevented at the last moment from doing so. The party's trip, with recording van, took them through the 'traditional England' of the South—Windsor, Oxford, and Stratford—and the industrial areas of the North—Lancashire, Yorkshire, and Tyneside. An excursion into Scotland was made, and the tour concluded in London on August Bank Holiday. The broadcasters obtained many vivid sound records of life in Britain, ranging from Goodwood races to a sheep dog demonstration on the slopes of Helvellyn, and from descriptions of the Reserve Fleet fitting out in Portsmouth Dockyard to interviews with ship-builders working on the liner *Queen Elizabeth* at Glasgow. Although war broke out within three weeks of the end of the tour, programmes based on these records were subsequently broadcast in some at least of the countries represented. The fate of the Polish broadcaster is still, at the time of writing, a subject of anxious speculation among those who made acquaintance with him here.



The Prime Minister at the Mansion House (9 January 1940)



Mr. Arthur Greenwood, Deputy Leader of the Opposition, broadcast on the first day of the war (see page 88)





Mr. Winston Churchill at the Microphone



'Keep them happy, keep them safe'—The evacuation of London children on the outbreak of war

## The Prime Minister's Message

*Broadcast from No. 10 Downing Street by*  
**THE RT. HON. NEVILLE CHAMBERLAIN**  
*on 3 September 1939*

I am speaking to you from the Cabinet Room at 10 Downing Street.

This morning the British Ambassador in Berlin handed the German Government a final Note stating that, unless we heard from them by 11 o'clock that they were prepared at once to withdraw their troops from Poland, a state of war would exist between us. I have to tell you now that no such undertaking has been received, and that consequently this country is at war with Germany.

You can imagine what a bitter blow it is to me that all my long struggle to win peace has failed. Yet I cannot believe that there is anything more or anything different that I could have done and that would have been more successful.

Up to the very last it would have been quite possible to have arranged a peaceful and honourable settlement between Germany and Poland, but Hitler would not have it. He had evidently made up his mind to attack Poland whatever happened, and although he now says he put forward reasonable proposals which were rejected by the Poles, that is not a true statement.

The proposals were never shown to the Poles, nor to us, and, though they were announced in a German broadcast on Thursday night, Hitler did not wait to hear comments on them, but ordered his troops to cross the Polish frontier. His action shows convincingly that there is no chance of expecting that this man will ever give up his practice of using force to gain his will. He can only be stopped by force.

We and France are to-day, in fulfilment of our obligations, going to the aid of Poland, who is so

## THE PRIME MINISTER'S MESSAGE

bravely resisting this wicked and unprovoked attack on her people. We have a clear conscience. We have done all that any country could do to establish peace. The situation in which no word given by Germany's ruler could be trusted, and no people or country could feel themselves safe, has become intolerable. And now that we have resolved to finish it, I know that you will all play your part with calmness and courage.

At such a moment as this the assurances of support that we have received from the Empire are a source of profound encouragement to us.

When I have finished speaking, certain detailed announcements will be made on behalf of the Government. Give these your closest attention. The Government have made plans under which it will be possible to carry on the work of the nation in the days of stress and strain that may be ahead. But these plans need your help.

You may be taking your part in the fighting services or as a volunteer in one of the branches of Civil Defence. If so you will report for duty in accordance with the instructions you have received. You may be engaged in work essential to the prosecution of war for the maintenance of the life of the people—in factories, in transport, in public utility concerns, or in the supply of other necessities of life. If so, it is of vital importance that you should carry on with your jobs.

Now may God bless you all. May He defend the right. It is the evil things that we shall be fighting against—brute force, bad faith, injustice, oppression, and persecution—and against them I am certain that the right will prevail.

# The King to His Peoples

*Broadcast from Buckingham Palace by*

*H.M. KING GEORGE VI*

*on 3 September 1939*

In this grave hour, perhaps the most fateful in our history, I send to every household of my peoples, both at home and overseas, this message, spoken with the same depth of feeling for each one of you as if I were able to cross your threshold and speak to you myself.

For the second time in the lives of most of us we are at war. Over and over again we have tried to find a peaceful way out of the differences between ourselves and those who are now our enemies. But it has been in vain. We have been forced into a conflict. For we are called, with our allies, to meet the challenge of a principle which, if it were to prevail, would be fatal to any civilized order in the world.

It is the principle which permits a state, in the selfish pursuit of power, to disregard its treaties and its solemn pledges; which sanctions the use of force, or threat of force, against the sovereignty and independence of other states. Such a principle, stripped of all disguise, is surely the mere primitive doctrine that might is right; and if this principle were established throughout the world, the freedom of our own country and of the whole British Commonwealth of Nations would be in danger. But far more than this—the peoples of the world would be kept in the bondage of fear, and all hopes of settled peace and of the security of justice and liberty among nations would be ended.

This is the ultimate issue which confronts us. For the sake of all that we ourselves hold dear, and of the world's order and peace, it is unthinkable that we should refuse to meet the challenge.

It is to this high purpose that I now call my people at home and my peoples across the seas, who will make our

## THE KING TO HIS PEOPLES

cause their own. I ask them to stand calm, firm, and united in this time of trial. The task will be hard. There may be dark days ahead, and war can no longer be confined to the battlefield. But we can only do the right as we see the right, and reverently commit our cause to God. If one and all we keep resolutely faithful to it, ready for whatever service or sacrifice it may demand, then, with God's help, we shall prevail.

May He bless and keep us all.

## The Queen's Message to the Women of the Empire

*Broadcast by H.M. THE QUEEN on 11 November 1939*

The last time that I broadcast a message was at Halifax, Nova Scotia, when I said the few words of farewell to all the women and children who had welcomed the King and myself so kindly during our visit to Canada and the United States of America. The world was then at peace, and for seven happy weeks we had moved in an atmosphere of such goodwill and human kindness that the very idea of strife and bloodshed seemed impossible. The recollection of it still warms my heart and gives me courage.

I speak to-day in circumstances sadly different. For twenty years we have kept this Day of Remembrance as one consecrated to the memory of past, and never to be forgotten, sacrifice. And now the peace which that sacrifice made possible has been broken, and once again we have been forced into war. I know that you would wish me to voice, in the name of the women of the British Empire, our deep and abiding sympathy with those on whom the first cruel and shattering blow has fallen—the women of Poland. Nor do we forget the gallant womanhood of France who are called on to share with us again the hardships and sorrows of war.

## THE QUEEN'S MESSAGE

War has at all times called for the fortitude of women. Even in other days, when it was an affair of the fighting forces only, wives and mothers at home suffered constant anxiety for their dear ones, and too often the misery of bereavement. Their lot was all the harder because they felt that they could do so little, beyond heartening through their own courage and devotion, the men at the Front.

Now this is all changed, for we, no less than men, have real and vital work to do. To us also is given the proud privilege of serving our country in her hour of need.

The call has come, and from my heart I thank you, the women of our great Empire, for the way that you have answered it. The tasks that you have undertaken, whether at home or in distant lands, cover every field of National Service, and I should like to pay my tribute to all of you who are giving such splendid and unselfish help in this time of trouble.

At the same time, I do not forget the humbler part which so many of you have to play in these trying times. I know that it is not so difficult to do the big things. The novelty, the excitement of new and interesting duties have an exhilaration of their own. But these tasks are not for every woman. It is the thousand-and-one worries and irritations, and carrying on war-time life in ordinary homes, which are often so hard to bear. Many of you have had to see your family life broken up, your husband going off to his allotted task, your children evacuated to places of greater safety. The King and I know what it means to be parted from our children, and we can sympathize with those of you who have bravely consented to this separation, for the sake of your little ones. Equally do we appreciate the hospitality shown by those of you who have opened your homes to strangers and to children sent from places of special danger.

All this I know has meant sacrifice, and I would say to those who are feeling the strain: Be assured that in

## THE QUEEN'S MESSAGE

carrying on your home duties and meeting all these worries cheerfully, you are giving real service to the country. You are taking your part in keeping the Home Front, which will have dangers of its own, stable and calm. It is, after all, for our homes and for their security we are fighting, and we must see to it that despite all the difficulty these days, our homes do not lose those very qualities which make them the background, as well as the joy, of our lives.

Women of all lands yearn for the day when it will be possible to set about building a new and better world, where Peace and Goodwill shall abide. That day must come. Meantime to all of you, in every corner of the Empire, who are doing such fine work in all our Services, or who are carrying on at home amidst the trials of these days, I would give a message of hope and encouragement. We have all a part to play, and I know you will not fail in yours, remembering always that the greater your courage and devotion, the sooner shall we see again in our midst the happy, ordered life for which we long.

Only when we have won through to an enduring peace shall we be free to work unhindered for the greater happiness and well-being of all mankind. We put our trust in God, who is our refuge and strength in all times of trouble. I pray with all my heart that He may bless, and guide, and keep you always.

## The King's Christmas Message

*Broadcast by H.M. KING GEORGE VI on 25 December 1939*

The festival which we know as Christmas is above all the festival of peace and of the home. Among all free peoples the love of peace is profound, for this alone gives security to the home. But true peace is in the hearts of



## THE KING'S CHRISTMAS MESSAGE

men, and it is the tragedy of this time that there are powerful countries whose whole direction and policy are based on aggression and the suppression of all that we hold dear for mankind. It is this that has stirred our peoples and given them a unity unknown in any previous war. We feel in our hearts that we are fighting against wickedness, and this conviction will give us strength from day to day to persevere until victory is assured.

At home we are, as it were, taking the strain for what may lie ahead of us, resolved and confident. We look with pride and thankfulness on the never-failing courage and devotion of the Royal Navy, upon which, throughout the last four months, has burst the storm of ruthless and unceasing war. And when I speak of our Navy to-day, I mean all the men of our Empire who go down to the sea in ships, the Mercantile Marine, the mine-sweepers, the trawlers and drifters, from the senior officers to the last boy who has joined up. To every one in this great Fleet I send a message of gratitude and greeting, from myself as from all my peoples. The same message I send to the gallant Air Force, which in co-operation with the Navy is our sure shield of defence. They are daily adding laurels to those that their fathers won.

I would send a special word of greeting to the Armies of the Empire, to those who have come afar, and in particular to the British Expeditionary Force. Their task is hard. They are waiting; and waiting is a trial of nerve and discipline. But I know that when the moment comes for action they will prove themselves worthy of the highest traditions of their great Service.

And to all who are preparing themselves to serve their country, on sea or land or in the air, I send my greeting at this time. The men and women of our far-flung Empire working in their several vocations, with the one same purpose, all are members of the great family of nations which is prepared to sacrifice everything that freedom of spirit may be saved to the world.

## THE KING'S CHRISTMAS MESSAGE

Such is the spirit of the Empire; of the great Dominions, of India, of every Colony, large or small. From all alike have come offers of help, for which the Mother Country can never be sufficiently grateful. Such unity in aim and in effort has never been seen in the world before. I believe from my heart that the cause which binds together my peoples and our gallant and faithful Allies is the cause of Christian civilization. On no other basis can a true civilization be built. Let us remember this through the dark times ahead of us and when we are making the peace for which all men pray.

A new year is at hand. We cannot tell what it will bring. If it brings peace, how thankful we shall be. If it brings us continued struggle, we shall remain undaunted. In the meantime I feel that we may all find a message of encouragement in the lines which, in my closing words, I should like to say to you :

*I said to the man who stood at the Gate of the Year, 'Give me a light that I may tread safely into the unknown.' And he replied, 'Go out into the darkness, and put your hand into the Hand of God. That shall be to you better than light, and safer than a known way.'*

May that Almighty Hand guide and uphold us all.

## From Peace to War

On Friday 1 September 1939, listeners heard for the first time a phrase which has now grown familiar—'This is the BBC Home Service.' That moment was one of the most dramatic in the history of British broadcasting. It signified a fundamental change in the whole system of broadcasting in the United Kingdom—a system which had been evolved during nearly seventeen years of steady development. It ushered in a new phase in the life of the BBC.

Early in the evening the message came through from Whitehall that was to send the BBC to its war stations. It was flashed at once to every broadcasting centre and transmitting station in Britain. All over the country BBC engineers opened their sealed orders and acted upon them. Announcements were broadcast from all transmitters telling listeners of the two wavelengths on which alone they would be able to pick up the new service. A Press notice went out and a telegram for display in every Post Office window was dispatched. Within an hour and a half the change-over had been effected, and by 8.15 p.m. the Home Service was being broadcast on 449.1 metres and 391.1 metres. At 9.26 p.m. a supplementary service in foreign languages was started on 261.1 metres for listeners in European countries.

During the afternoon an engineer in a grey overall had stepped in front of the camera at an Alexandra Palace rehearsal and turned down his thumbs—thus bluntly signifying that a great pioneering achievement, in which Britain was leading the world, had to put up its shutters. The BBC was on a war footing.

On the following Sunday, listeners heard the Prime Minister telling them that the country was at war and, later on the same afternoon, the King spoke to his people in all parts of the world.

Provision had been made for frequent news bulletins.

## FROM PEACE TO WAR

But there was in the first days of the war a strange lack of events and news. Emergency programmes had been prepared in detail. In numbered boxes the gramophone record programmes were stacked ready to 'hold the fort' for a transition period estimated to last for a week. But in three days the resources of live radio were assembled.

Typical of this short period of adjustment was the experience of the editorial offices of the *Radio Times*. Its normal Friday issue, containing the next week's programmes (never broadcast), was already on sale. The previous day it had gone to press with its issue for the week after; this number, of course, never saw the light of day. The first war-time issue of the *Radio Times*, already in part prepared against such a need, was at once put under way and within three days was, on Monday 4 September, on sale, with details of programmes for the rest of that week. War-time issue number two went to press on Tuesday 5 September, number three on Monday 11 September. The journal consequently established a record probably unique in the story of weekly publications—that of having three press-days in one week.

Such were the changes and chances experienced in every department and at every regional station during the first days while programme staff moved to their war-time bases. Many of the staff had left to join the Forces; others had to turn to the jobs thus left vacant; others again had only a waiting task till their services should be needed once more. A whole new organization, described elsewhere in this book, came into existence to listen to the voice of radio from every corner of the world, while another special unit was formed to give technical assistance to broadcasting organizations in the U.S.A. in arranging broadcasts from London.

The Empire Services and the services in foreign languages were rapidly placed on a war-time footing. Increased coverage was provided for the programmes,

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which now fell into two main divisions, the World Programme and the European Programme. Additional foreign language units were speedily created, and new faces were seen as the necessary linguists and other experts were engaged.

Two national purposes governed the BBC's policy at this time. There was first the need to ensure that essential services should be carried on in the severest conditions that could be expected. The maintenance of an efficient broadcasting service was recognized to be essential both for the information and encouragement of people at home and for the dissemination of British news abroad. But the BBC had another national interest to safeguard. Wireless transmissions can, in certain conditions, afford direct guidance to enemy aircraft in steering their way to a target. The BBC transmission system had to be reorganized so as to make sure that its transmissions could not be so used. The single programme in the Home Service was a result of this necessity.

To take from listeners in Great Britain their accustomed choice of alternative programmes was a hard enough duty. It was made harder still by the foreknowledge that, although the great bulk of listeners up and down the country would receive the single programme clearly, there would be areas here and there in which its reception was bound to be more difficult. This trouble was inherent in the system of transmission adopted and it was not possible to guard against it in advance. All that the BBC's engineers could do was to work away at possible means of improving the service as circumstances might subsequently permit.

The first emergency period was soon past. It was followed by a longer phase of transition, during which the programme service was steadily built up to its pre-war level of quality. At first much time was devoted to the issue of official instructions and guidance to the

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people. Ministers of the Crown came to the microphone to describe the work and announce the plans of their departments. New regulations on a perplexing variety of subjects—from private cars and food prices to military service and blood transfusion—were reported and explained over the air. The subject of evacuation was in the foreground. Parents in the cities were given a picture of their children's new life in the country. Talks were also directed to practical matters such as first aid and black-out problems.

Gradually the tide of official announcements receded. Programmes of entertainment were written, cast, and rehearsed in distant studios, to reach concert pitch in greater number week by week. In each department the BBC had groups of tried and trusted broadcasters to build upon. Companies of musicians, singers, actors and actresses were ready assembled to provide music of all kinds, plays, feature programmes and light entertainment in all its forms, come what might.

These seasoned companies and orchestras (Sandy Macpherson at the theatre organ will be warmly remembered too) were really the foundations on which a sound war-time programme could be built to its full height. Week by week it proved possible to bring to the microphone more of the all too many artists for whom the outbreak of war had meant loss of work. For a time some dislocation was inevitable. Though it deplored the necessity as keenly as any of its listeners, the BBC could not help cancelling or postponing on the outbreak of war a number of programmes for which it had contracted. (The artists were, of course, not left without compensation.) The possibility of further dislocation, should the war at any time develop in intensity, had also to be borne in mind. The war-time 'repertory companies' carried on over the first difficult weeks and were ready for possible future emergencies.

Meanwhile, Government spokesmen and other leaders

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of the nation were coming to the studio day by day to speak to the people about the war and what it meant. Soon the difficulty was to fit the abundant material into the single programme. From its beginning the Home Service transmission had been extended so as to run from 7 o'clock in the morning to a quarter past midnight. But even a seventeen-hour daily programme offered small room compared with the ample space of the National and Regional programmes of peace-time. The BBC maintained its policy of catering fairly for all tastes. It secured this by a general shortening of individual items and by the choice, in its hours of connoisseur appeal, of programmes which might also attract a wider audience.

A typical week of broadcasting in the Home Service towards the end of the year could be analysed as follows :

	<i>Hrs.</i>	<i>Mins.</i>
Music (including Orchestral Concerts and Recitals) .. .. .	27	35
Variety (including Cinema Organ) ..	19	40
Light Music (including Military and Brass Bands) .. .. .	17	55
News and Announcements .. .. .	11	30
Plays and Features .. .. .	8	40
Dance Music .. .. .	8	25
Schools .. .. .	8	20
Talks .. .. .	8	15
Religious Services .. .. .	5	35
Children's Hour .. .. .	3	45
Sport .. .. .	1	05
	120	45

Sport is unhappily seen at the bottom of the list, as a result, of course, of the wholesale cancellation at this time

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of sporting events. What the figures mean in terms of programme policy and content is described in various parts of this book. The output was not confined to the BBC's war-time centres 'somewhere in England'. As war-time conditions allowed, Scotland, Wales, and the other Regions contributed their quota in varying and growing degree. Thus, the voice of all Britain was heard in the Home Service. On the 261.1 metre wavelength, broadcasts in Welsh and Gaelic met the need of language groups within the British Isles just as some of the needs of foreign speaking members of the Empire overseas were being met in the Overseas Service.

The character of the Home Service was determined not only by considerations of national security and need, but also by the expressed opinions of the listening public. Very soon after the outbreak of war, the BBC's listener research department was hard at work finding out how the great war-time changes in the life of the people had affected their listening habits and their programme preferences.

Broadcast entertainment was, as ever, built to its peak at Christmas. The traditional chain of greetings was gathered in once more on Christmas Day from end to end of the Empire, and broadcast with the King's own message to British listeners everywhere. Before the year was out, the BBC had been able to announce the introduction of an experimental transmission on the wavelength of 342 metres. This was the first step which was to lead, early in the New Year, to the provision of a companion to the Home Service programme in the form of a programme 'For the Forces'.



## ‘London Calls the World’

At the beginning of 1939, the BBC in its Overseas Services was broadcasting daily in six languages other than English; by the end of the year this number had risen to fourteen—or sixteen, if the two varieties of Spanish and Portuguese (the types of each language used for Europe and Latin-America respectively) are counted separately. Seven of these new languages were added to the schedule after the beginning of the war in accordance with a plan prepared beforehand and based on expert advice from all available sources. For those who like figures, it may be added that the number of separate news bulletins broadcast daily in the Overseas Services of the BBC had reached the respectable figure of fifty-one by the end of the year.

The Empire Service, the parent of all the Overseas Services, had already reached maturity by the beginning of the year; it was, in fact, at seven years old, a veteran, as veterans are reckoned in this new world of broadcasting. As such, it had already won its audience, and each succeeding crisis increased its hold. With the help of the Empire news bulletins, people in every quarter of the globe could keep abreast of the latest news of the international situation as it came fresh from the tape-machines; and when at last the blow fell, listeners in the remotest parts could hear Mr. Chamberlain's fateful words as soon as their relatives in London. These are the words of a wireless engineer in Singapore: 'September 3rd: It was 5.15 p.m. As I was preparing for the evening's broadcast I passed a receiver tuned in to London. Quite casually I switched it on. There was the tuning-note, forty-five minutes early. I said to myself, "Must be important news!" At the same moment as Westminster heard, I heard it announced that the ultimatum had expired.'

Second in order of seniority is the Arabic Service. Since its modest beginnings with little more than a daily

## ‘LONDON CALLS THE WORLD’

news bulletin in January 1938, the programmes in this service had grown rapidly in scope and interest. From Egypt, the most highly-developed broadcasting country in the Arabic world, came many programmes of first-class interest—ranging from talks eminent scholars to light entertainment by the leading singers of the Arab world. There were also recitations from the Koran by readers of high reputation. These programmes were available either by direct relays from Egypt, or in the form of recordings made exclusively for the BBC and not available to any other European country maintaining an Arabic Service. In England itself a generous supply of Arabic talent was found, and a series of lessons in English proved such a success that a second series was arranged.

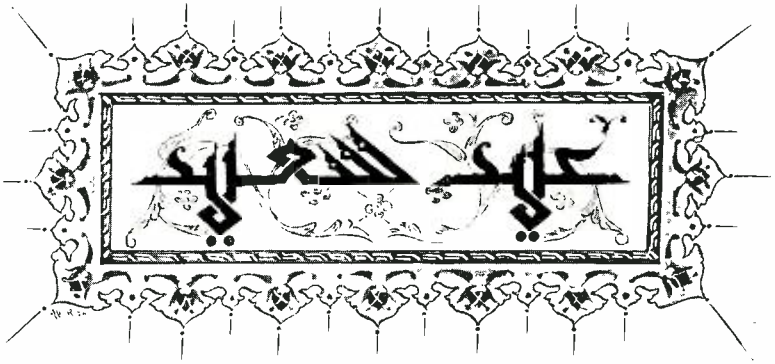
Afrikaans, a language of special interest as being peculiar to one British Dominion, was first heard from Daventry in May. At the start, a single weekly news summary was broadcast in Afrikaans on Sundays; by the end of the year, two news bulletins were being radiated every day.

June saw the inauguration of daily news bulletins in Spanish and Portuguese, designed for reception in the Peninsula, as distinct from Latin-America. Two months later, these bulletins, together with those in French, German, and Italian, were brought within the framework of a special European Service. This service provided a programme for twelve hours daily, consisting of a selection of those items from the Home and Empire Services most likely to appeal to continental listeners.

The Latin-American Service, like the Arabic, had been inaugurated early in 1938 with little more than daily news bulletins in Spanish and Portuguese, though it had always been intended to start a much fuller service as soon as the necessary transmitters were available. These transmitters were completed in the spring of 1939, and the extended Latin-American service was started



Our Gracie



Two pages from the BBC's Greeting Card on the occasion of the Moslem Feast, 19 January 1940

The calligraphy is the work of Ali Riza Bey

(above) Inscription meaning 'A Happy Feast' in ornamental Kúfic writing

(below) From the Koran, chapter xxii: 'And proclaim to the people a pilgrimage: Let them come to Thee on foot and on every fleet camel, arriving by every deep defile.'

وَأَزِّنْ فِي النَّاسِ بِالْحَجِّ يَأْتُوكَ رِجَالًا  
 وَعَلَى كُلِّ ضَامِرٍ يَأْتِينَ مِنْ كُلِّ فَجٍّ عَمِيقٍ



The Emir of Katsina at the microphone with his two sons



R. T. Clark, Senior News Editor (*left*), with chief sub-editor on duty

## ‘LONDON CALLS THE WORLD’

at the beginning of July. Two members of the Corporation's staff had just completed special tours of Latin-America with the aim of obtaining the information necessary for planning these programmes; and when the new service started, it comprised a nightly programme of approximately three hours' duration, announced entirely in Spanish and Portuguese, and designed specially to appeal to Latin-American tastes—a service unique among those provided by European broadcasters. Apart from the news bulletins and varied programmes of music of all kinds, features which aroused special appreciation were the talks by visitors to this country from South America, commentaries on events of particular interest to Latin-America, and the programmes in celebration of the various national days.

Then came the war. Its immediate results were a considerable modification of the overseas programme and technical arrangements on the one hand, and on the other a rapid increase in the number of news bulletins broadcast in foreign languages.

Of the existing services, the European Service continued on much the same lines as previously, but with a greatly increased number of news bulletins and largely extended hours of service. It also made use of transmission on medium waves (261·1 metres) during the hours of darkness, when this wavelength could be expected to give a strong signal over a large part of Europe. The Arabic Service was also continued without appreciable change. The Empire Service, on the other hand, was modified so as to make it virtually a World Service. The primary object of this service was to provide frequent news bulletins and talks of vital topical interest, with the widest possible area of reception. For this purpose, the number of news bulletins in English was increased to fourteen a day, and the technical methods of transmission were so arranged as to give a much wider coverage at all times of day than had

## ‘LONDON CALLS THE WORLD’

been provided in peace-time (this of necessity involved curtailment of the special entertainment programme designed for Latin-America). Thus at the end of the year, the overseas programmes were divided into three groups. Firstly, the World Service, incorporating the old Empire Service, as well as a certain number of bulletins in the major European languages. This service also carried a large number of talks and a generous supply of entertainment programmes of all kinds. Secondly, there was the European Service, based largely on news bulletins in foreign languages, with talks and general entertainment making up the balance ; thirdly, an intermediate service for special areas, carrying the Arabic programme and the Turkish and Greek news bulletins for a period during the early evening, and the Latin-American news bulletins late at night. For the rest of the day this service was used to reinforce either the World or the European Service.

As a result of the expansion of news services since the war, Czech, Greek, Magyar, Polish, Roumanian, Serbo-Croat, and Turkish have been added to the languages previously used. The evening series of bulletins in the European Service lasts uninterruptedly from 6.30 p.m. to 10.45 p.m. daily, and there is also a new series of bulletins in the early morning and at midday.

It has not always been an easy task to find the necessary personnel. Each new language calls for a staff of translators and announcers and typists, all expert in the language. (Typewriters capable of taking some of the more unusual scripts have even been hard to come by!) The translators and announcers are mostly natives of the countries concerned. Their selection has been the subject of particular care, and expert advice has always been taken on questions such as the acceptability to listeners of rival dialects and accents. The editorial supervision is in the hands of British subjects with an



intimate knowledge of the affairs and problems of the various countries addressed.

In matters of policy, the news services in foreign languages followed strictly the principles which have long since given the BBC's news in English its favourable reputation throughout the world. Truthfulness, completeness, impartiality—these are the principles on which alone a trustworthy news service can be based. As in the Home Service, bad news, such as the loss of a British ship, has not been concealed, and the truth has been told even when it has been unpleasant. At the same time, a great deal has been done to tell the real stories of events about which enemy propaganda has been content to circulate some of its most enterprising fables.

For listeners in many countries, the news bulletins from the BBC are, of course, only supplementary to other sources of reliable news which are readily available to them. But for listeners in Germany and the other countries under Nazi domination, this is not the case; and it has been the special duty of the BBC's service in German, as also in Czech and Polish, to bring to such people the truths which the Nazi Government has deliberately withheld from them. In addition to the news bulletins talks have been given on many subjects. These have been broadcast in many languages, but, from the nature of the case, the most prominent have been the talks in German. In these talks, the aim has been to reinforce the news with explanation and commentary, and so to clarify the issues at stake for the benefit of those who, in search of the truth, are prepared to risk the penalties imposed by the Nazi Government on listening to foreign stations.

In the talks in languages other than German, distinguished personalities like General Sikorski and Dr. Beneš have been able to speak directly to their fellow-countrymen. For the Polish audience, too, a very special service has been instituted. Since the invasion of Poland

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scattered many Polish families far and wide, the BBC has broadcast regularly, in its Polish bulletins, a series of messages informing many thousands of Poles of the whereabouts of their relations.

In all its overseas transmissions, the BBC has always been anxious to ensure that its programmes should be technically as well received as possible in the countries to which they are addressed. Picked correspondents in all parts of the world send regular technical reports on reception by letter or cable, and so enable the BBC's engineers to make, possibly at a few hours' notice, the technical adjustments necessitated by the often capricious conditions of short-wave broadcasting. While direct reception of the BBC's transmissions is generally satisfactory all over the world, it is certain that the potential audience has been multiplied many times over by the recent increase in the rebroadcasting of its programmes by broadcasting authorities in all parts. Since the war, the BBC's news bulletins, as well as its other programmes, have become available for rebroadcasting in every country in the world, and it is known that practically every Empire country which possesses a broadcasting service, as well as many foreign countries, has been regularly retransmitting at least one of the BBC's news bulletins every day during the past months.

Contact with the listener in far countries is sedulously fostered, and every effort is made to ascertain and meet the tastes of listeners by the encouragement of personal correspondence and criticism and by the close study and analysis of Press comments from every part. For the information of listeners and the overseas Press, there exist a number of special publications giving details of the BBC's programmes and a general picture of its activities. These are published in a number of foreign languages as well as in English (see page 109) and are an essential part of the system by which 'London Calls the World'.

C. A. L. CLIFFE: *Overseas Programme Director*

## ‘Au Revoir, Television’

At noon on 1 September 1939, the television announcer at the radio exhibition at Olympia wound up the morning transmission with a light-hearted recital of good things to come. Next week the lucky owners of television sets were to have a fine feast : five full-length plays, solo acts by at least two stars of the first magnitude, two new editions of ‘Picture Page’, outside broadcasts, films, and much else besides.

But up at Alexandra Palace a few people who watched the screen from the Central Control Room were sadly shaking their heads. The telephone message which they had been dreading for days had not yet come, but now it could only be a matter of minutes.

It was decided to keep the station on the air a little longer. The announcer’s farewell smile faded into a riotous cartoon film—‘Mickey’s Gala Première’—which ran for 8 minutes and finished when a caricatured Garbo sighed: ‘Ah tank ah go home’. Those were the last words transmitted from the television station. The close-down order came at 12.10. Undramatically, without even a closing announcement, the world’s first high-definition television service was halted on the threshold of certain success.

When the service closed down, there were already more than 20,000 viewers, compared with half that number a year before. But the increase which was believed to be imminent last September would probably have been out of all proportion to the previous rise, for reports from Radiolympia at the end of August showed that at last television really had ‘caught on’. The ordinary man was beginning to realize that he could have it in his home for a few shillings a week.

The radio trade, which had worked so hard to bring about this awakening, was prepared for a rich harvest. Good authorities in the industry were prophesying that, by Christmas 1939, television would be enjoyed around

## 'AU REVOIR, TELEVISION'

80,000 firesides. This was the heartening prospect that was spurring on the staff at Alexandra Palace, who in three years had established a new medium of entertainment, knowing no precedents and encountering new and difficult situations at every turn.

The year 1939 began with a television campaign by the Radio Manufacturers' Association, in co-operation with the BBC, supported by the lusty slogan: 'Television is Here—You Can't Shut Your Eyes to It.' It was an eye-opener. Thousands of people who had imagined television to be a flickery toy were induced to test it at home, and in nearly every case the set stayed there.

Simultaneously the BBC was launching a Television Questionnaire to ascertain the likes and dislikes of its audience. Over 4000 viewers answered the thirteen comprehensive questions, and an enthusiastic number added long supplementary comments of their own. Plays and variety programmes direct from theatres, news reels, 'Picture Page' (the weekly topical magazine), and light entertainment generally, were liked by 90 per cent of viewers. Outside broadcasts of sporting and other events came next, followed by full-length plays from the studio.

A characteristic feature of the television service was the bond of intimacy which grew up between viewers and those who entertained them. Sight, it seemed, strengthened the impression, which ordinary broadcasting so often gives, of the actual presence of the speaker or artist in the home. Viewers admitted in correspondence that the announcers, Miss Elizabeth Cowell and Miss Jasmine Bligh, were looked upon as friends of the household, and the same was said of those two popular 'Picture Page' personalities, Leslie Mitchell, the interviewer, and Joan Miller, the 'receptionist'.

An intimate link between the station and its public was forged in Christmas week 1938, when Gerald Cock, the Director of Television, went into the 'witness box'.

## 'AU REVOIR, TELEVISION'

Facing a television camera at the end of the evening programme on 23 December, Mr. Cock invited viewers to ring him up on the telephone and put questions to him about the service. Enquirers were asked to have their 'phones in the same room as the television receiver so that, on being 'put through', they could see the Television Director lift his telephone and look directly at them as he answered their question. The experiment was almost too successful, for the Alexandra Palace switchboard was jammed and there were many requests for a whole series of the same kind.

Another intimate and friendly touch came later. The world's first 'Television Party' was held in the Concert Hall at Broadcasting House on 26 June 1939. More than 700 viewers had responded to a televised invitation to drink tea with the television staff, but the accommodation was limited to 150, so, after a ballot, 75 couples received cards of admission. Staff from Alexandra Palace, wearing identity buttons, mingled with the guests and discovered what the ordinary viewer really thought about this programme and that. Afterwards the chair was taken by Sir Stephen Tallents, BBC Controller of Public Relations, while the Director of Television welcomed the guests, introduced the staff, and answered questions.

To talk of the television programmes during those last eight months of the service is to stir wistful memories. We throw a glance nowadays at the blank screens of our receivers and remember when they held us like a spell. We recall the constantly changing scene: Royal processions, tennis at Wimbledon, comedies and thrillers in the studios, the big fights at Harringay and Earl's Court, the living portraits of 'Picture Page', the breath-catching tumbling acts of variety, the fun and music of revue and cabaret, the pure pictorial beauty of masque and opera, and we ask with Keats, 'Was it a vision, or a waking dream?'

## 'AU REVOIR, TELEVISION'

The outside broadcasts continued to win the more spectacular triumphs. In March the French President and Mme Lebrun were televised arriving at Victoria Station for their State visit to this country. Six weeks later the King and Queen left for Canada, and their departure was televised both from Buckingham Palace and Waterloo Station, viewers enjoying comparatively close-up glimpses of the Royal Family on the platform. The same double broadcast was carried out on Their Majesties' return.

Ever since Priestley's 'When We Are Married' was televised direct from St. Martin's Theatre in November 1938, viewers had appealed for more theatre entertainment. Although the studio drama was specially adapted to the needs of the medium, it was generally agreed that 'the real thing' straight from the theatre in the presence of a responsive audience had an appeal of its own, possibly in part due to its 'rarity' value. During 1939 viewers in their homes 'visited' the Coliseum at monthly intervals; saw and heard the whole of 'Magyar Melody' at His Majesty's; were present for two performances of 'Me and My Girl' at the Victoria Palace; paid several visits to Bertram Mills' Circus at Olympia; and were even among the guests at a first night 'Under Your Hat' at the Palace Theatre.

To name all the outside broadcasts in this truncated year might be wearisome, even to those who recall the special thrills of each. Of the sporting events, the boxing matches were an easy first. Who will ever forget the Boon-Danahar fight on 23 February at Harringay? The occasion was historic in many ways. For the first time, the BBC permitted the promoter to sanction the reproduction of the television broadcast in places of public entertainment, with the result that this matchless struggle was seen in several West End cinemas, as well as in viewers' homes.

The Cup Final at Wembley; the Oxford and

Cambridge boat-race, seen from both Putney and Mortlake; the Test Matches at Lord's and the Oval; Varnishing Day at the Royal Academy; the Derby; the Theatrical Garden Party at Ranelagh—these stand out prominently. And there was Bull's Cross Farm—television's own farm—where month by month viewers felt at home with the crops and cattle.

Studio plays in 1939 were lavish both in quality and quantity, and before the service closed down viewers were getting nearly a play a day. Viewers will recall Ralph Richardson's fine performance in Priestley's 'Bees on the Boatdeck'; Peggy Ashcroft in a ten-scene, non-stop edition of Shakespeare's 'Tempest'; Dame May Whitty in 'The Royal Family of Broadway'; Ernest Milton in 'Rope'; Leon M. Lion in 'Libel'; D. A. Clarke-Smith as Pontius Pilate in 'Cæsar's Friend'; and Wendy Hiller as Grace Darling. But these are only a few examples.

'Picture Page', the weekly topical magazine, edited by Cecil Madden, made Thursday a stay-at-home night for most viewers. The setting for this always exciting feature was a drawing-room into which, one felt, anyone might walk; a Cabinet Minister, a traveller from Tibet, a sword swallower, or a bird doctor from the Mile End Road.

Television had its fauna and flora. Animals sometimes came to Alexandra Palace and sometimes the cameras went to the Zoo. Plants and flowers flourished in the Television Garden under the benevolent eye of Mr. C. H. Middleton.

Groping for a new technique in the early days of the service, the television talk was established on a sure footing long before the close-down. With all the immediacy of broadcasting coupled with many of the resources of the documentary film, it appeared in 1939 in many guises and under many titles. News maps brought up-to-the-minute comments by recognized

## 'AU REVOIR, TELEVISION'

authorities; viewers were introduced to many distinguished people, 'Speaking Personally'; 'Guest Night' found A. G. Street 'at home' to famous sportsmen, travellers, and writers.

Viewers watched the discomfiture of celebrities in a number of Bees—visual, musical, gastronomic, dramatic.

Television was always popular with children, and special programmes came their way in the latter days of the service.

The viewer will cast his mind back to a hundred-and-one other programme features: the Vic-Wells Ballet Company in 'Checkmate' and 'The Sleeping Princess'; Sir Henry Wood and Sir Adrian Boult in that promising series 'The Conductor Speaks'; that new television personality 'Percy Ponsonby', as played week by week by Charles Heslop in 'In the Barber's Chair'; the feature films; the sedately charming Fashion Parades.

On 1 September last, five full-length plays were in rehearsal and many more were in preparation. Plans were laid for many more outside broadcasts. It was to have been a television winter on the biggest scale yet.

For the present, however, all these plans are laid aside. One day, we may hope, all that eager striving band of specialists will reassemble under their queer, futuristic mast in Alexandra Park to resume the world's first high-definition television service. But whether that happens soon or late, we had our glorious hour. Television *was* Here—You Couldn't Shut Your Eyes to It.

ERNEST C. THOMSON: *Press Officer, Television*



## Radio Documentary

To the serious listener, there is no aspect of broadcasting more worthy of attention and study than the so-called 'documentary feature' programme. It is a pity that the label is so clumsy. Both film and radio programmes of this type have suffered from a nomenclature which has tended to give them a faintly highbrow tinge. The destruction of any such idea is important. For the roots and origins, as well as the value, of these programmes lie in their basically democratic character. Here, in practice, is broadcasting of the people, by the people, for the people. Here is the broadcast reflection of the national life, just as 'Music Hall', more truly than any other programme item, is the reflection of the national entertainment.

British radio documentary grew up with a bang as the result of the emergency of 1939. Before the last months of this year, the progress of the documentary feature had been sure—but slow. There was something a little humiliating in the fact that the best pre-war documentary feature was an American importation, 'Job to be Done'. 'Cross-Town New York', though less entirely satisfactory, showed that the former was no isolated example. It may be that the advantage of the American language in expressive terseness, an advantage insufficiently appreciated by those who compare British and American films to the detriment of the former, tilted the beam in the documentary field also.

But the war turned the tortoise into the hare. The universal changes and dislocation of national life wrought by the emergency not only made it obviously vital to show the various parts of the nation how the other parts were living, working, carrying on, facing up to the new conditions of existence, but also gave to producers a blazingly interesting mass of new material. An unfortunate tendency on the part of some feature script-writers to assume interest in anything merely because

## RADIO DOCUMENTARY

it was Real, with a big R, no longer applied. No reality was ordinary any longer. And documentaries lost their gravest handicap: that of being merely and really dull. With the 'Adventures of the Leversuch Family' (who will ever forget Mr. Trouncer as the Mass Observer?), with 'Welsh Coal' and 'Cotton People in War-Time', the documentary feature became a different thing. These programmes were not even faintly experimental. They were accomplished and technically perfect programme items. The technique was properly subordinated to the material.

No one deserves better of listeners in connexion with these programmes than Mr. D. G. Bridson. His first 'Steel' programme, his 'Harry Hopeful' series, so admirably and enthusiastically sponsored by Mr. E. A. Harding while Programme Director of the North Region, will always stand high among pioneering programme activities. But—possibly owing to a certain lack of studio experience at the time—there was one serious *lacuna* in the carrying out of the earlier documentaries. Though broadcast from the studio, the documentary feature programme depends largely on recorded material drawn from factory, shipyard, cottage, or market-square. The gap between the studio side and the recorded reality side was in the earlier days inadequately bridged. As a result there was an inevitable jerkiness, and even formlessness about the results: shortcomings glossed over by enthusiasts on the ground that Reality made up for all. And this heresy persisted far too long.

It is in practice the bridging of this gap that is the principal obstacle in the path of the radio documentary producer. The recording van with its staff of engineers, which is of course the indispensable means of obtaining Reality for these programmes, is a self-contained unit necessarily employing a special technique of handling. Studio production is quite another pair of shoes. And the fascination of the use of the van is as great to some

## RADIO DOCUMENTARY

people as is the fascination of the dramatic control panel to others. In each case there is the temptation to misuse by over-emphasis. And to over-emphasize Reality in such programmes is as fatal as it is to over-emphasize panel ingenuity in the handling of a play. This lesson was learned by the pioneers by bitter experience. That it was worth learning was abundantly proved by the results of the last months of 1939.

The 'Home Front' series, indeed, put the four corners of war-time Britain on the map, and helped to break down the barriers between listeners in the various parts of the country, drawing them closer together as they understood more of one another's ways, thoughts, and feelings. As a result of the BBC's regional scheme of broadcasting, feature assistants in different parts of the country were ready to help, primed with the local knowledge and contacts essential to programmes of this kind.

No feature of modern life has been gloomier than its tendency to divide itself into small and rather dreary water-tight compartments. The average man has been apparently content to see himself symbolized as a weedy, bowler-hatted, henpecked little suburban householder carrying an umbrella inadequately rolled. It was high time that it should be made possible for this ignorance of people about each other's lives to be dissipated, and dissipated interestingly. For it must never be forgotten that, be a documentary never so real, it must also be entertainment or it must fail. And it would appear that radio documentary is doing just that job. The fisherman, the miner, the steelworker, the town counsellor, the shepherd, the farmer, the teacher, the Services, are all being given the opportunity in their own words and their own ways to show each other how they live and move and have their being. And whereas before this war, the documentary tended to be something of a 'stunt'—the isolated lighthouse, the worker in some especially dangerous job—the documentary has now

## RADIO DOCUMENTARY

become a recognized, established, normal programme item, as solid, as obviously necessary, as play or concert or variety turn. 'Gale Warning' has given place to 'The Home Front'. And it is good and right that it should be so.

Nor must another type of documentary be neglected; the documentary that is literally based on documents. Here too there has been a great advance. Mr. Laurence Gilliam's 'Shadow of the Swastika' series has brought to full stature a type of programme hitherto represented only fitfully in such productions as 'Twenty Years Ago' and 'The Russian Revolution'. Such programmes have been condemned as propagandist. But whatever their intention, one thing about them has been axiomatic from their inception. (And their consultant experts, the late Professor Temperley and Mr. E. L. Woodward, are that axiom's guarantors.) Accuracy of fact has been their *sine qua non*. Most documentaries show a nation that nation's unregarded life. These show a nation certain historic processes which have vitally affected it. The opportunity to deal in material of such palpable first-rate importance is terrific. It carries with it the burden of a considerable public responsibility, apart from that of unusual professional attainments. The BBC's feature producers are as conscious of the former as they are anxious to maintain the latter. As a rule they can justly be called their own harshest critics. And that is a tradition they will do well to maintain.

VAL GIELGUD: *Director of Features and Drama*

## Religion and Broadcasting

The visitor to Broadcasting House, London, on entering the hall, will see a finely sculptured figure of 'The Sower'. Underneath, he will see the words 'Deus incrementum dat'. Above, the Latin inscription says: 'This temple of the Arts and Muses is dedicated to Almighty God.'

Religious broadcasting, it has been said, as a description of the work of one department, is a misnomer: all broadcasting is religious. In the deepest sense that is true, and its truth is expressed in the prayer of the Governors 'that the people, inclining their ear to whatsoever things are beautiful and honest and of good report, may tread the path of wisdom and uprightness'. But specialization is essential to efficiency in broadcasting and merely reflects the modern world in which the different arts and branches of knowledge have long since claimed and established their autonomy. We may therefore naturally speak of religious broadcasting as the broadcasting of religious services, and of talks which deal with the teaching and practice of the Christian religion.

The aim of religious broadcasting in a Christian country is the aim of the Church—to proclaim, in worship and preaching, the Gospel of God in Jesus Christ. That imposes a restriction: the religious talk should not proclaim merely the personal opinion of the speaker, but the truth of God; the religious service is not offered primarily to listeners, but to God.

The limitations of religious broadcasting are immediately apparent. The Christian religion is a religion of incarnation; its chief witness is seen in the life of the Christian community, in the visible and local expression of the universal Church. Broadcasting can do little to give expression to membership in that believing, worshipping, active, visible community. It cannot replace, or even give expression to, the great sacraments of the Christian Fellowship. In comparison with the humblest

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parish church worship, a broadcast service is necessarily abstract, robbed of all but the use of hearing. Listeners who say that religious broadcasting 'is not the real thing' voice a fundamental truth. The Church is not the aggregate of individual Christians, but a living organism: and corporate worship is more than the listening emotions of a million scattered people, unknown to one another, hearing a broadcast service.

Some people question whether worship can be broadcast. They think of listening as eavesdropping. And it is true, in some degree, that a service broadcast from a church is intended for a visible congregation in which the worshipper is helped by the sight of other worshippers and of the preacher, and by the ceremonial acts of standing and kneeling. The listener, isolated from the visible congregation, is denied the use of symbols and expressive acts; he listens to a disembodied voice; he passively receives. The sense of community is largely lost: the danger of individualism in such worship is obvious.

Nor must we forget the danger that broadcast worship may be judged by its power to please; it may appear to be a form of sanctified entertainment. The popular broadcast preacher may please by giving listeners what they want, not necessarily what is true. Finally, there is the danger of encouraging irreverence by broadcasting the sacred intimacies of worship in homes where people are busy with other occupations and heedless of the words spoken and the prayers offered; awe, as Otto said, is the heart of religious worship—'Take off thy shoes from off thy feet, for the place whereon thou standest is holy ground.'

We do well to remember these limitations and dangers, not least because the realization of them enables us to see what religious broadcasting is, and can do.

The microphone provides a new medium for the Christian message. A unique opportunity is given



Dr. J. W. Welch, Director of Religious Broadcasting





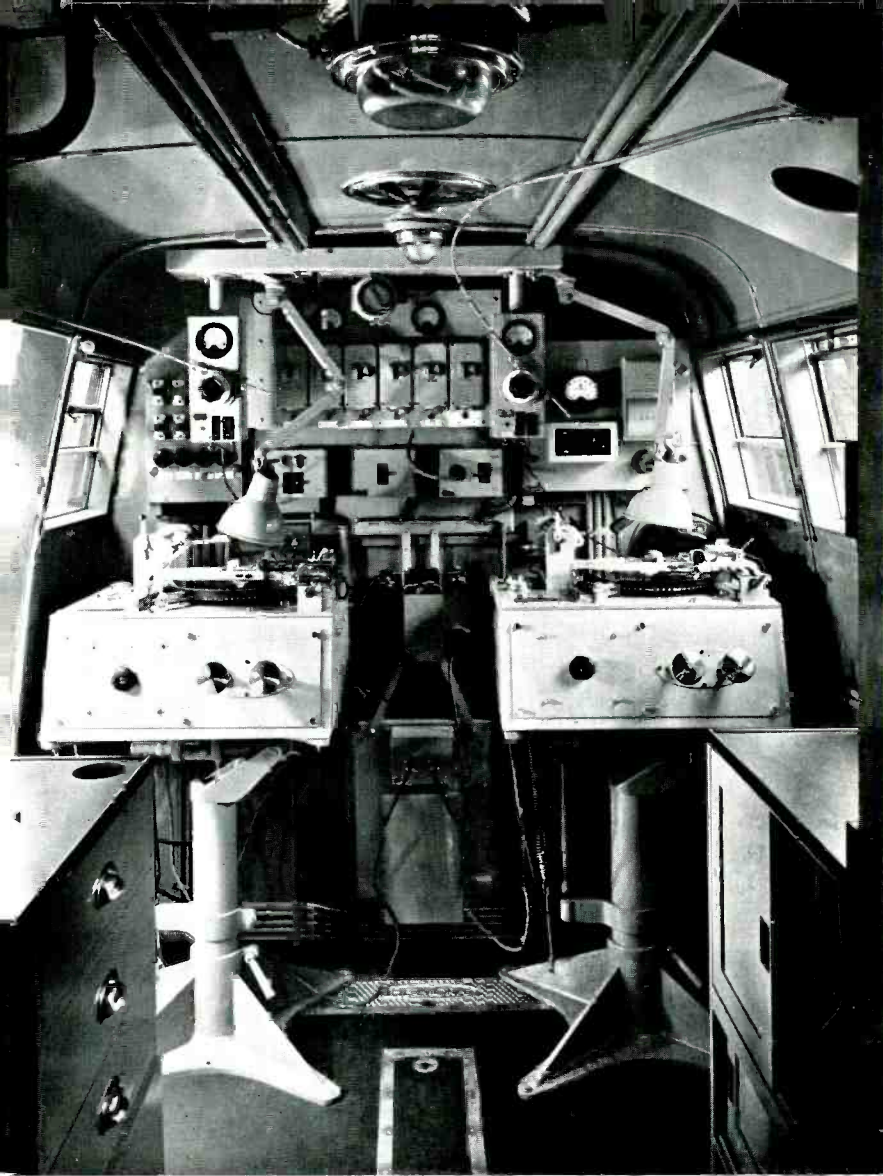
The BBC 'Somewhere in England'

(above) Val Gielgud, Director of Features and Drama, arriving in the morning

(below) Washing-day at a billet





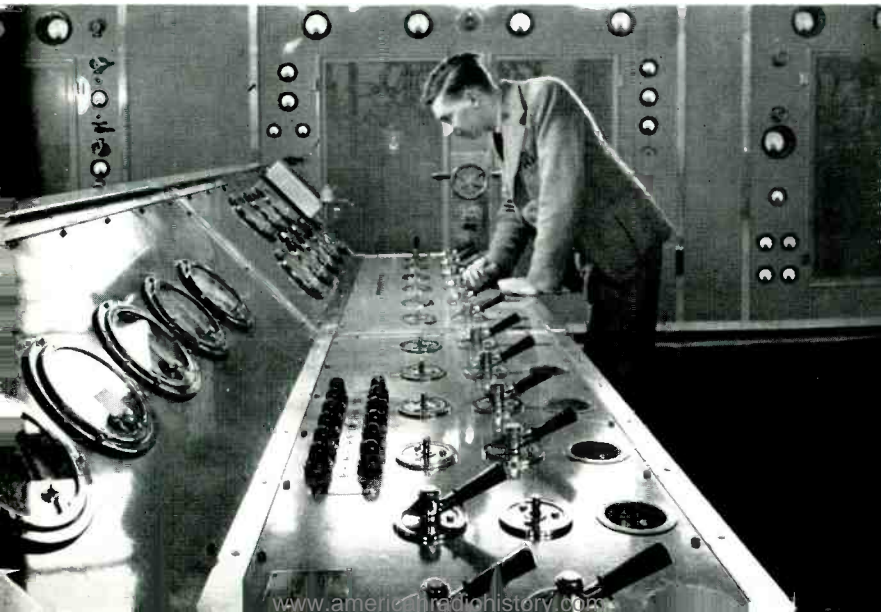


A Mobile Recording Unit showing duplicate recording positions and associated switch gear (see page 17)



Broadcast Commentaries and Television depicted the State Visit to London of the President of the French Republic and Mme Lebrun, 21 March 1939

An engineer at the control desk of a high-power transmitter at a BBC short-wave station



## RELIGION AND BROADCASTING

to the broadcast preacher; a unique responsibility rests on him. Some of the Churches have been slow to see and grasp this opportunity, others slow to welcome this new ally which reaches people the Churches never reach, and enters homes the minister never enters.

The place given to religion in broadcast programmes reflects our belief in the value and importance of religion in the national life. In peace-time, the day's broadcasting begins with the Daily Service. Sunday begins with a service and ends with the Epilogue, and the period between 8.0 and 8.40 p.m. is set aside on all wavelengths for the worship of God. On great national occasions, such as the death of King George V and the Coronation of King George VI, religious broadcasting seeks to express the feeling of the nation.

But it is what religious broadcasting means to the listener that is perhaps most important. The Daily Service at 10.15 a.m. is, it has been estimated, listened to by about 3,500,000 people in Great Britain. For invalids and lonely people, for the blind, for housewives, for retired and leisured people, it has become a daily enrichment of their spiritual lives. In countless homes the broadcast is an act of worship: members of the household meet together, sing the hymns, and kneel to say the prayers. Through the new liturgy of this service, listened to by members of all confessions; through new and fine hymns, music and prayers, the listener's conception of worship, and even of God, is enlarged. It tries to give the best, to set a standard, to make worship the perfect thing it ought to be. Without being too topical it includes prayers for things that are much in our minds, and unites a nation-wide congregation in a common intercession, as at the time of the *Thetis* disaster, during the 1939 crisis, and now in time of war.

On Sundays religious services are broadcast from the

## RELIGION AND BROADCASTING

churches of all denominations within the main stream of the Christian tradition. Some, broadcast from churches, take listeners, in imagination, into churches and cathedrals in all parts of Great Britain, and enable them to share the worship of the visible congregation; others, broadcast from the studio, allow the preacher to speak more intimately to each listener, for whom alone the service is intended. Both are necessary; each satisfies, not only different listeners, but a different need in each listener.

One obvious contribution these broadcast services make is to the unity of the Churches. The religious services of all denominations are heard by all; each denomination learns from the others. Listeners feel that they are sharing in a Christian, not merely a denominational service; suspicions and misunderstandings are removed; divisions due to accidents of history, now meaningless, disappear, and there is a growing sense that, though some differences are great, yet the things we have in common are far greater.

What, we may now ask, are the factors which make for effective religious broadcasting? 'Humility and sincerity,' a great broadcaster once said, 'are all a man needs before the microphone.' This is pre-eminently true of the preacher. The merciless microphone exposes hypocrisy, shallowness, and ecclesiasticism. The effective broadcast preacher combines depth of message with simplicity of expression, and preaches not to please but because he is under compulsion to utter some deeply felt truth. The minister before the microphone, remembering the limitations and dangers of religious broadcasting, must strive to make the listener join in: he may not hear the response to his 'Lift up your hearts', but his whole object is to evoke it. Correspondents sometimes ask why the *Amen* is not said after each prayer in the Daily Service: it is left for the listener to say. Stripped of the aids of appearance and gesture, the

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broadcast preacher must rely only on his voice and the intrinsic value of his service and message. Yet he is greatly aided by a peculiar intimacy the microphone allows—and which is perhaps its greatest power—and by the added significance of uttering words such as ‘Let not your heart be troubled’ to an audience of millions under the threat of war. In his prayers he will only use words he could sincerely pray on his own knees; he will prefer the classical prayers which have stood the test of time and avoid the colloquial and transient. And he will be heartened by the knowledge that with listeners so many and so diverse, no broadcast sermon fails to help someone.

Religious broadcasting, with a new significance and meeting new difficulties, continues in war-time. The Daily Service, which suffered no interruption during the change from peace to war, is now broadcast from the Lady Chapel of Bristol Cathedral; the Epilogue, though no longer ending the Sunday’s broadcasting, still speaks its single message through music and reading; Sunday services continue to be broadcast from church and studio; evening services may be heard each Tuesday and Saturday as well as on Thursday; and religious talks are given on weekdays and listened to by discussion groups. War does not change the aim of broadcasting, which remains the proclamation of the Gospel of God in Jesus Christ. But it has now not only to strengthen the faith of listeners in times of stress; if war passions grow, it must help listeners to rise above them and to win that spirit which makes a Christian attitude to our enemies possible. It must keep alive the sense of the great universal Church. It must seek through every means to interpret the events of to-day by that mind which was in Christ Jesus.

J. W. WELCH: *Director of Religious Broadcasting*

## School Broadcasting in Time of War

A programme for school-children was asked for in the very first stages of evacuation to interest and amuse them and, in particular, to help them to find their bearings in their new surroundings. Members of the BBC Schools Department hurried back from their holidays to the emergency base, to which a library of scripts and recorded programmes had been sent earlier in the summer for use in case of need.

At the request of the Central Council for School Broadcasting the Corporation had agreed, long beforehand, that should war come they would continue to provide a programme of broadcasts to schools for as long as circumstances should permit. It had not been proposed, however, that broadcasting to schools should begin until at least a fortnight after a state of emergency had been declared. Actually the special broadcasts for school-children started on Wednesday 5 September, from 'Somewhere in England'; two hours a day were filled, one in the morning and one in the afternoon, broken up into at least six different items daily. This programme ran for three weeks.

Few schools were as yet in session, and the programmes had at first to be very much simpler than usual. Instead of a travel talk being used, as in normal times, to provide a 'memorable interruption' in a class-room lesson in geography, it would be listened to by individual children at home or in billets or by groups of children gathered in halls or barns. While the good weather lasted you might even have seen some listening going on out-of-doors with the loudspeaker perched on a windowsill. The programmes consisted of adaptations of old broadcasts or items improvised by members of the Schools Department. It was impossible to get real live broadcasters at such short notice to undertake the journey to the country base, but a repertory company of actors, well known to the schools, was stationed there, and they,



## SCHOOL BROADCASTING IN TIME OF WAR

with Mr. S. P. B. Mais and the announcers, rose valiantly to the occasion.

Already those first three weeks of the war seem so distant that the school broadcasting staff find it hard to remember what in fact went into their microphones. What remains more clearly in the mind is a series of impressions of the new base—of sunlit lawns and spreading woods and distant hills, framed by the office windows—of crisis indoors, where two small rooms had for a time to house 22 people and 6 typewriters, with some 1500 scripts which had to be frenziedly searched through, on the floor, to find suitable material for adaptation! Not only had the daily programme of six items to be improvised and edited, typed out, cast, rehearsed, and broadcast while everything material to success in normal conditions was also in a state of improvisation, but advance planning too had to be done, against the day (25 September) when the schools not affected by evacuation would expect a normal Autumn Term programme to begin.

The autumn programme, while retaining as many as possible of the already advertised courses, had to take into account the double-shift system which was to be applied in most of the reception areas when schools reopened. Scotland and Wales had also to have a share in the production of the single Home Service programme. Certain series had regretfully to be abandoned altogether, among them the Modern Language broadcasts and the Church History series for secondary schools. The popular 'History in the Making' had disappeared for a time, in deference to a natural hesitation on the part of the Council, expressed before the war, to see any series continued which might become incapable of objective treatment.

At the outbreak of war the Central Council's Education Officers were, by previous arrangement, lent to various Local Education Authorities to assist in the business of evacuation. In this way they were able to

## SCHOOL BROADCASTING IN TIME OF WAR

acquire at first hand very valuable knowledge of the conditions which had later to be envisaged both in programme planning and production. Their reports brought in vivid descriptions of what was going on, but naturally for some time it was difficult for them to go about their ordinary business of listening to broadcasts in schools, and so of supplying the reports on them that normally bring day-by-day guidance to the programme staff.

Other war-time factors combined to cut off the staff from their special public in a way that proved most disconcerting, for since the very beginning of their work the Department has relied on such contact, both for help in planning, and still more for regular criticism of the programmes.

This was not, of course, the only difficulty encountered by the Schools Department as a result of the war. In peace-time most of the series are accompanied by pamphlets for children, but as it was impossible to guarantee that, even if pamphlets already printed were offered to the schools, the Local Education Authorities would be able in all cases to distribute them, it was decided if possible to make the broadcasts self-sufficient. It was soon found, however, that some of the topics in the emergency programmes, the biology course for example, and Dr. Edith Macqueen's 'Living in the Country', were peculiarly difficult to treat successfully when the children were deprived of the essential diagrams and illustrations in the pamphlets.

Again, the normal system of production in the Schools Department depends for its smooth working on discussions with broadcasters and script-writers before, and not after, they prepare their material. The inaccessibility of the school broadcasting headquarters made it difficult to persuade the Mahomets of the school programme to come to the mountain 'Somewhere in England'—with a few notable exceptions, as when Sir



## SCHOOL BROADCASTING IN TIME OF WAR

William Bragg, President of the Royal Society, came down to take part in a broadcast which included his own dramatization of an early meeting of the Royal Society. There were, of course, compensations. The availability of actors and extensive facilities for rehearsal allowed of more and more use being made of dramatization and narrative as the two most effective means of obtaining the willing attention of children. A few outstanding broadcasters will hold a restless group of youngsters together by sheer force of personality. But almost any dramatization can be guaranteed to bring them into a state of voluntary discipline—a great virtue in times when much ordinary discipline had had to go by the board.

As reports from schools and Education Officers began to arrive in almost normal quantities, it became clear that the teachers were able to make good use of the programmes, particularly those which could be followed without much preparation. Mr. L. A. G. Strong's series 'Rhyme and Reason' was very much welcomed; as were Ann Driver's 'Music and Movement', 'Music Making' with Sir Walford Davies, and Mr. S. P. B. Mais on 'The Fun of Writing'.

The continuance of relatively peaceful conditions and actual experience of school evacuation led to modifications in Government policy which made further changes in the programme seem desirable when it came to planning for the Spring Term 1940. By the end of October it was clearly seen that the task for the spring months would be to provide as much normal fare as possible, with the addition of certain special series for children in the neutral and the evacuation areas who would not be attending school, in particular for the junior children and infants who in many areas were being taught in small groups at home by visiting teachers pending the completion of air-raid shelters.

School-children take an insatiable interest in the war,

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and in anything and everything connected with it. It would be wrong to ignore this interest, but it is met, in the broadcasts for schools, less by programmes to 'tell more about the war, please' than indirectly by incidental reference to what is being reported in the papers, or to changes in conditions of living that may affect the children. The underlying moral issues of the stand against aggression can be illustrated simply and appropriately in the history broadcasts, which tell of the fights made by our forefathers to establish securely the liberty of the individual and the rule of law. 'History in the Making' reappears under the title 'Current Events', since the censor has shown no desire to interfere with the impartial discussion of subjects such as would ordinarily find a place in the series.

At the request of the Board of Education many broadcasts in the 'Biology' series and in 'The Garden in War-time' have been framed so as to supplement material contained in their series of pamphlets 'The Schools in War-time' (of which No. 6 itself dealt with the use of school broadcasting). Feature programmes, telling of the difficulties of getting our timber, our sugar, our fish in war-time, and of the history and purpose of daylight saving have served the same purpose.

Nearly everything, as might be expected, takes much longer to do in the country than in London. Admittedly it is work of a very satisfying kind, but time for enjoying the country scene, for climbing those distant hills, remained quite beyond reach of the Schools Department staff, as week after glorious week of autumn weather slipped away, leaving behind the bared woods of winter and avenues lined with the most adhesive, the very muddiest kind of mud. 'This is the BBC Home Service for Schools.' We wonder sometimes: do the schools notice any difference in what comes to them from 'Somewhere in England' instead of from Broadcasting House?

MARY SOMERVILLE: *Director of School Broadcasting*

## Variety Settles In

'Well, that 's that,' said the BBC Variety staff when they listened to the 6 p.m. news bulletin on that fateful Friday, 1 September. Within half-an-hour some of them left St. George's Hall in London *en route* for their headquarters 'somewhere in the country', the home of radio Variety for the duration.

By the following morning the exodus was complete. They came by motor-coach, train, and private car, and by noon it was difficult to approach the reception desk in the Variety Town Hall without doing a bit of mountaineering—luggage piled high; crates bulging with musical scores; violin cases; pet dogs, too bewildered in the crush to wag their tails; artists greeting producers and saying: 'Well, when do we start?'

On the Sunday morning, 3 September, the first Variety meeting was held—John Watt at the head of a long table, round which were seated Charles Shadwell, the conductor of the BBC Variety Orchestra, Harry Pepper, the chief producer, and about fifteen others—producers, accompanists, script-writers, and two or three secretaries.

At first it was difficult to believe in the reality of this gathering. The surroundings, utterly unlike St. George's Hall, were strange, and the agenda of the meeting no less so. 'We will be working under difficulties,' said John Watt, 'and at times under extreme discomfort'; but it was not until 11.15 a.m., when a radio set was switched on to receive the Prime Minister's declaration of war, that the real business of the meeting started.

Yes, says the Director of Variety, you can have jokes about Hitler now, provided they are good ones. Yes, we must put on 'Band Waggon' as soon as we can, together with old favourites like the White Coons and the Kentucky Minstrels. No, if you want to get hold of that script, you'll have to travel up to London yourself to fetch it; transport 's still a bit chaotic. Of the mass of

## VARIETY SETTLES IN

things discussed at this meeting one thing plainly emerged: Variety in war-time was to be brighter if not bigger than ever. It would take time—there would be an interim in which many of the shows would be in the nature of last-minute stopgaps—but as soon as the settling-down process was completed it was evident that there would be no black-out of BBC entertainment.

The next day, Monday, it was decided that a 'live' revue could be broadcast two days later—the first since the outbreak of war. Producer Vernon Harris, working through the night in his blacked-out office, finished the script only about two hours before the transmission on Wednesday evening, 6 September. In it was the first big topical hit of the war 'Who is this man who looks like Charlie Chaplin?' written for Tommy Handley by John Watt and Max Kester.

A feature of war-time Variety is the early-morning broadcasts, intended to brighten the family while they are dressing and having breakfast. Some of these entail a rehearsal 'run through' before 7 a.m., yet, for some reason, artists and producers gladly volunteer for the job. One of the first of these was given to producer David Porter to handle. He greeted the commission with the words: 'No nice cup of tea for me that morning', and thereby gave a popular series its title.

But all this was merely the opening phase. Transport improved, and it was not long, less than a month, after the outbreak of war that radio artists from all parts of Great Britain found their way to Variety Town. By November, the Variety Department was staging shows every bit as ambitious as they had been in peacetime—on 6 November, for example, Ronald Waldman produced the first radio musical comedy of the war, *Hey, Listen!*. Listeners had already heard broadcasts by such stars of the theatre as Gracie Fields, Cicely Courtneidge, Jack Buchanan, and Leslie Henson.

Several Variety shows that were soon regular features

in the BBC repertoire were essentially war-time products—‘In the Canteen To-night’, a topical adaptation of ‘In Town To-night’, and ‘Entente Cordiale’, an exchange of English and French songs, both produced by C. F. Meehan, for instance, and ‘Garrison Theatre’, a weekly reproduction of the sort of show given to the troops in a large garrison town. This last Harry Pepper production is based on the experiences of Charles Shadwell, who during the last war looked after the entertainment provided at the Garrison Theatre in Ripon. Hence the authentic atmosphere, complete to every single member of the audience, all of whom are men and women in uniform.

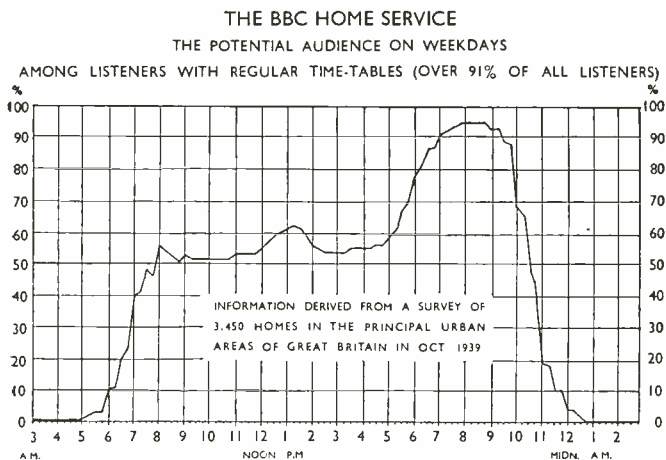
In the future? Well, John Watt’s policy will be ‘the same as before, only better’. More fully, this means that popular series of the quality of ‘It’s That Man Again’ and ‘Monday Night at Eight’ will be continued in 1940, together with a more generous sprinkling of ‘narrative’ shows such as ‘The Weary Warden’ and ‘Adolf in Blunderland’ (surely one of the major radio successes of 1939, though listeners’ opinions were not by any means unanimous: ‘Full of scintillating wit’, wrote one listener; ‘It made me sick’, wrote another).

New studios had to be found quickly. The first addition was a large parish hall, about a quarter of a mile from the headquarters of Variety Town—distant enough to make one very bad-tempered, bumping one’s way there in the black-out. This was converted within three days by BBC engineers from a neo-Gothic parish hall, complete with stained-glass windows, to a first-class studio, complete with a separate control-room and observation window. Two other parish halls have since been taken over by the BBC. These scattered studios are a nuisance but a necessity. In Tommy Handley’s words ‘they’ve given the Variety boys *Lebensraum*’, and, incidentally, a great deal of exercise.

HAROLD RATHBONE: *Radio Times*

## The Listening Public

What is the demand for broadcast programmes hour-by-hour throughout the day? The answer is closely related to listeners' habits of living—the hours at which they get up, go out to work, return for meals, come home in the evening, and go to bed. Realizing that war-time conditions must have altered listening habits, the BBC's Listener Research Section, soon after war began, carried out a large-scale enquiry to bring its information



up to date. Skilled social investigators collected information about 3450 homes in the principal urban areas. Incidentally, they reported from all quarters that there was widespread appreciation of the object of the enquiry on the part of the public and a willingness to help.

From these interviews much valuable information has been gained. The chart which illustrates this article is an example. It shows the potential audience for Home Service programmes on weekdays. From 1.00 a.m. until 5.00 a.m. only a very minute fraction of the public is available to listen—most people are either

## THE LISTENING PUBLIC

asleep or at work on night shifts. But at 5 o'clock the potential audience starts to grow. By half-past seven many have already gone out to work, but about 50 per cent of the public can listen if they want to. Eight o'clock in the morning is a peak time.

During the morning and afternoon roughly half the listening public is available—or at least not actually out at work. Of course the great majority of this number are women at work in their homes. About midday the curve goes up as workers come home to dinner. The largest number are at home between 1.00 and 1.15.

Soon after 5.00 begins the great evening increase as husbands, sons, daughters, and often wives too, come streaming home in their thousands from factories, shops, and offices ready for their meal—and the wireless. By 6 o'clock nearly 80 per cent, and by 7 o'clock over 90 per cent, of listeners are available; by 8.00 p.m. the potential audience reaches its peak.

Round about 10 o'clock listeners begin to go to bed. By 10.30 fully half the public reckon to have switched off their sets for the night. At 11 o'clock the normal broadcast audience consists, at most, of about one listener in five. After midnight only a small fraction remains.

So brief a summary inevitably passes over many interesting facts which closer analysis reveals. For example, if instead of lumping together the answers given by all the listeners interrogated we divide them according to income groups, some interesting comparisons become possible. Whereas in homes where the income is about £10 per week or more—let us call them 'A' homes—only 9 per cent of listeners are up and about by 6.30 a.m.; in homes where the breadwinner's income is less than £2 10s. *od.* per week ('D' homes), three times as large a proportion are up and still at home. Bed-times show similar differences. At 11 o'clock at night over 21 per cent of listeners in 'A' homes, but less than 15 per cent in 'D' homes are still up and about.

## WHO CHOOSES THE PROGRAMMES

FATHER



MOTHER



FATHER &  
MOTHER



ANYONE—  
NO ONE



THE WHOLE  
FAMILY



THE  
CHILDREN



OTHER  
RELATIONS



Based on  
756 Homes

EACH SYMBOL REPRESENTS 50 VOTES



## THE LISTENING PUBLIC

An enquiry of this sort inevitably produces valuable by-products, often of considerable interest beyond the immediate needs of its promoter. For instance, among the 9,000,000 licensed sets in Great Britain, about 600,000 are to be found in 'A' homes, 2,250,000 in 'B' homes, that is, where incomes are between £4 and £10 per week; 4,200,000 in 'C' homes—where incomes are between £4 and £2 10s. od. per week, and nearly 2,000,000 in 'D' homes. The average home contains 3·67 persons. 'A' homes are biggest—but only because of the large proportion in which there are servants living-in. 'D' homes, on the average, contain the most children, but there are also a large number of homes in this group which consist of only one person—often an old age pensioner, to whom 'the wireless' must mean a great deal.

Whatever may be true of other forms of activity, listening to the wireless is for most listeners a family affair. The BBC may find out how many people are able to listen, but equally it needs to know who it is in the family who chooses the programmes. Some interesting information was provided on this point by the Report of the Bristol University Settlement, *Broadcasting in Everyday Life* (see page 110). 'One young woman', it says, 'complained that "individual listening" was not possible, and spoke of this as "one of the petty tyrannies of family life".' 756 senior elementary school-children were asked who choose the programmes in their homes. Their answers are illustrated in the diagram which faces this page. As the Report says: 'Some families took it in turns to choose; some had a system of voting, but in 48 per cent of the homes parents between them were responsible for the choice.' To the programme-planner these matters are of interest; they are the essential facts which he must take into account in designing broadcast programmes which will meet, as fully and as sensitively as possible, the needs of the listening public.

R. J. E. SILVEY: *Head of the Listener Research Section*

## The Listener Takes Part

In one sense the listener, by the simple act of switching on his set, always takes part and always has taken part in every broadcast he has ever listened to since broadcasting began. To switch on his set is the very least he can do. Many would assert that unless he is also prepared to bring to his listening, however slight the programme may be, some degree of intelligence and sympathetic imagination, to say nothing of the requisite congeniality of mood, he might as well switch off again. In other words, it has always been expected of the listener that he should meet the broadcaster at least a small fraction of the way.

The idea behind the recent development of what the jargon of BBC officials and radio journalists call 'listener participation' is to turn that small fraction into a big one. The listener is now invited to show himself a collaborator in programmes that are so designed as to demand from him more than the usual response, programmes that are indeed incomplete without him.

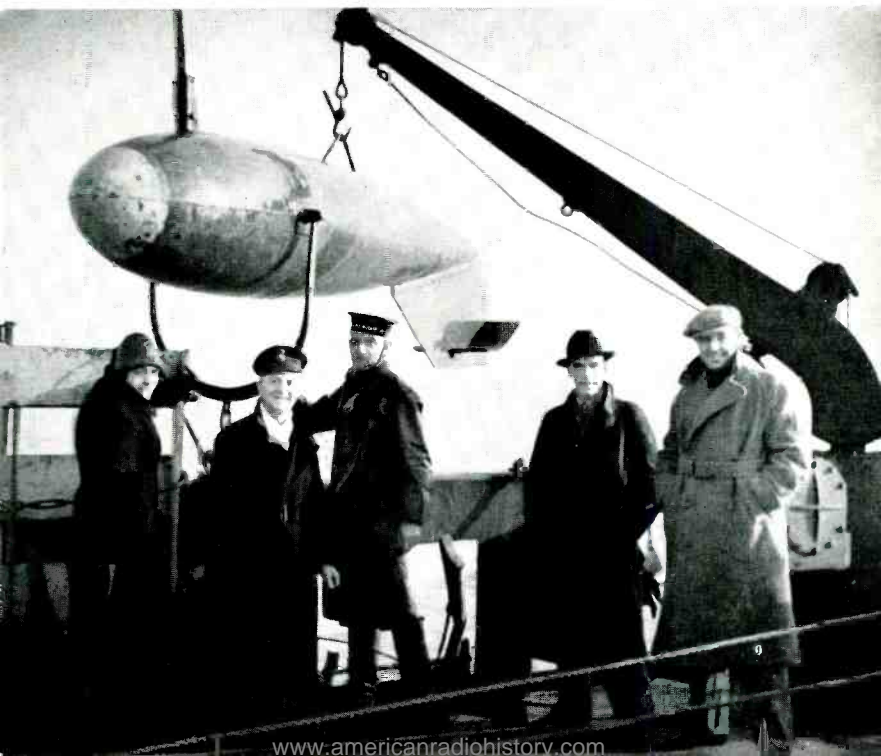
The ever-popular 'Puzzle Corner', for example, with its weekly challenge to every listener to provide himself with pencil and paper and do his worst, postulates an extra mental alertness at the listening end—and the more so in the days when Lionel Gamlin, introducing the problems, made a point of slipping a deliberate error into his cheery patter each week, just for listeners to argue about among themselves.

The 'Puzzle Corner' broadcasts, like the series of Intelligence Tests introduced in talks by a member of the Oxford Institute of Experimental Psychology in the autumn of 1938, are 'listener participation' programmes, because they give the listener something definite upon which to exercise his wits. The same applies to those broadcasts of parlour games which have developed from the spelling bees of 1938 and their later variants, the tongue-twisting bees, general knowledge bees,



Evacuated school-children listen to a school broadcast in a country village

Bringing in the float on board a mine-sweeper. The BBC Observer, Bernard Stubbs, is seen on the right (see page 17)





Sandy Macpherson at the BBC Theatre Organ



The Western Brothers with Harry S. Pepper (*right*)

Band Waggon 'sit-round'

(*left to right*): Richard Murdoch, Gordon Crier, Arthur Askey, Vernon Harris, and Miss (Penny) Worth







'Listening Post 1939'

(above) BBC 'Monitors' listening to the world's broadcasts

(below) A despatch rider leaving Broadcasting House. (See page 84)



## THE LISTENER TAKES PART

agricultural bees, and 'humming' bees. There have been radio versions of such favourite old games as Clumps, Ghosts, Proverbs, Coffee-Pots, and My Aunt Went to Town. A regrettable war casualty was the broadcast of a game of Murder that was to have been played on the sixth floor of Broadcasting House during the first week of September, with Ex-Detective Inspector Henry as the detective. But the series still has its regular place in the programmes, and Neil Munro, who presents them, still has over eighty new ones up his sleeve. If the post-bag proves that their popularity remains undimmed—and it does—it is because Munro is well aware of one all-important fact and plans his games accordingly. He knows that his studio players are only the spokesmen for thousands of other and possibly better players, who are joining in privately from their own armchairs.

Indirect 'listener participation', this! More direct forms have necessitated the use of postage stamps. The daily post-bag of the BBC has always been enormous, but in the twelve months preceding the outbreak of war it was swollen, by deliberate invitation, to an extent that was unprecedented. Harry Pepper asked for original limericks in connexion with a weekly problem in 'Puzzle Corner'. Listeners sent them to him in shoals. Each week four were selected, broadcast, and paid for at the rate of half-a-guinea each. When the weekly 'Lucky Dip' was instituted in January 1939, Adrian Thomas invited original songs, verses, and anecdotes for a feature called 'Listeners' Corner', promising half-a-guinea for any that were broadcast. They came—especially the verses! He received 2500 a week, the ages of those contributing ranging from ninety-two to five. Incidentally, there was revealed a strange lack of variety in the subject-matter of the verses. Everybody, it seemed, was bursting to unburden his soul about either gardens, mothers, memories, or Arthur Askey. So in

## THE LISTENER TAKES PART

April the conditions were altered, four subjects being set and only four prizes offered each week.

Further half-guineas were announced in February for the best 'Cryptotunes'. Listeners were given phrases like 'What are you going to have?' or 'Pedestrians' complaint', and had to reply with appropriate song-titles, such as 'A little bit off the top' and 'Less than the dust'. The prize-winning cryptotunes were introduced by Leslie Mitchell into one of Francis Worsley's 'Think of a Number' programmes. More work for the postman!

All these listeners, carefully labelling their envelopes according to instructions, either 'Limericks' or 'Listeners' Corner' or 'Cryptotunes', may well have been actuated to some extent by the hope of material reward. The many others who marked their postcards 'Gramophone Request' enjoyed the privilege of helping Dick Bentley to compile his weekly programme called 'You've Asked For It' and the reward of hearing sooner or later the one record they had suggested. On the other hand, those other thousands of enthusiasts who answered every week the earnest solicitation of Syd Walker, 'Drop me a postcard, chums, and tell me what *you'd* have done', had no reward at all beyond the fun of joining in. Mr. Walker's problems were always left unsolved. It was the task of listeners alone to settle them happily for him; and they never let him down.

The most remarkable experiment in 'listener participation' by correspondence, however, was the 1939 summer serial drama entitled 'To Be Continued'. Devised by Gale Pedrick, it made its *début* in the 'Roundabout' series, and succeeded in outliving its parent. Pedrick himself wrote the first instalment, introducing all the characters, inaugurating the mystery, and breaking off at an unbearably thrilling moment. The rest of the story was left entirely to the wit of listeners. Week by week, having listened to one instalment, they contributed their various ideas about what should



## THE LISTENER TAKES PART

happen in the next, until the mystery was finally solved—just in time, too, before the outbreak of war!

Listeners, as such, have also been given on occasion the chance of collaborating as broadcasters to the enlightenment of their fellow-listeners. This began tentatively in Glasgow in 1938, in the BBC Pavilion at the Empire Exhibition, when casual visitors were invited in front of the microphone to put questions and criticisms to a Scottish representative of the BBC. During 1939 the idea was taken a stage farther in the Midland Region. In the series of 'Listeners Answer Back' broadcasts, representative audiences at Kettering, Banbury, and Mansfield were given full opportunity to air to the world their own views on BBC policy and programmes. This was a double form of 'listener participation', for not only did the proceedings in each case make an entertaining broadcast, but much of the criticism proved to be of positive value to the planners of programmes.

Rightly or wrongly, it was being urged a year or two ago that the BBC was too aloof from its listening millions, offering programmes with a complacent air of 'Take it or leave it'. These various experiments in 'listener participation' with many others are evidence that the ice, if it ever existed, has rapidly melted. New and friendlier contacts have been established over the air.

The war has called a temporary halt to the campaign, but may it not be claimed as one permanent result that there is scarcely a programme broadcast to-day, from the early-morning physical jerks to the compère of 'Sing-Song' who cries 'Now, Granny, put your knitting down' or 'There's a woman in Hull not singing', that does not reveal more direct awareness of the importance of you, the individual listener, than was ever revealed before?

GORDON STOWELL: *Radio Times*

## Listening Post 1939

In the war of 1914-18, it was scraps of guttural conversation, the detonation of a shot, the unmistakable murmur of unit relieving unit, which the soldier risked his life to hear and report from the listening posts, sometimes little deeper than a hare's form, set up against the enemy front line trenches. Nowadays, it is the barking of Hitler, the laconic tones of Schenectady or Wayne, the patronizing accents of Lord Haw-Haw, which BBC 'monitors' risk, not their lives, but their sanity to pick up out of the ether and pass on to the various departments concerned with the prosecution of the war. In the short space of a generation, the naked ear of the soldier, applied close to the ground, has been replaced by the antennae of dozens of receiving sets tuned to the transmitters of the world. A new medium of communication, broadcasting, has intervened, bringing with it, as one of its functions in war-time, the monitoring service established by the BBC, at the request and charge of the Ministry of Information, as a branch of intelligence indispensable to modern war.

Although the monitoring service has been created since the outbreak of war, monitoring itself is not a new activity. The term, borrowed rather inaccurately from the film world, means in broadcasting usage merely 'to check the technical quality or programme content of a wireless transmission'. For many years now, the BBC has possessed a special receiving station for the purpose, not only for checking the technical quality of its own and foreign transmissions, but also for receiving and sending, or simultaneously rebroadcasting, programmes from overseas which it was impossible to obtain by line or cable. It is to this station that the Corporation owes, for instance, a unique collection of records of Hitler's speeches, which have been regularly used since September to demonstrate to German listeners, out of the mouth of their own Führer, the irreconcilable

contradictions of his public professions of policy over the last few years. Whereas in peace-time, however, it was sufficient to record only transmissions of historic or dramatic importance, since war broke out there has been an ever-growing demand for a continuous watch to be kept on radio news bulletins and broadcasts from neutral as well as enemy countries, until at the moment of writing something between 160 and 200 broadcasts in 25 different languages are monitored, recorded, translated, summarized, edited, and distributed daily by the BBC to all the Ministries of State engaged on the prosecution of the war.

As may be imagined the process is a complicated one. It begins in the aerials of dozens of receiving sets located not only in the original receiving station, but also in a new one, established for war purposes, at a special base. Here the electrical impulses, pumped into the ether with varying power from transmitters ranging from Lwow in the Ukraine to Rio de Janeiro in Brazil, are intercepted and fed down into receiving sets, which detect, amplify, and transform them into waves strong enough to vibrate the cutting-heads of recording machines, or loud enough to stimulate the ear-drums of half a hundred polyglot monitors.

This remarkable body of men and women, endowed with the gift of tongues, has been assembled, member by member, into a modern Tower of Babel, where, with exemplary concentration, they listen to the voices of friend and foe alike, anxious only not to lose, and to transcribe accurately into English, half a million words a day, composed by radio news editors and propagandists working in the offices of broadcasting centres all over the world.

The next stage is the collection of this vast mass of material at one central point. Here it is received mostly by teleprinter, and sometimes in rather curious forms. Words change into exclamation marks and figures;

## LISTENING POST 1939

Hitler becomes Itma; and the names of ships defy any reference to Lloyd's register. To prevent such errors (there are surprisingly few) from going any further is one of the minor tasks of the editing unit, which begins, however, by scrutinizing the 'copy' for 'flash' news. Air-raid warnings, reports of troop concentrations, warnings of drifting mines and suchlike are carefully noted. Then the 'copy' is passed out to sub-editors who, with speedy but loving care, digest, collate, summarize, and put into readable form. It returns to the 'Daily Notes' writer, who struggles far into the night to master the ever-mounting pile of material, to signpost fresh news items of significance, and to chart new currents in the flood of propaganda. Finally, soon after dawn, it goes to 'Duplicating', the equivalent of 'Press', to reappear, in mint condition, as the 'Daily Digest of Foreign Broadcasts', a hundred pages, issued in two parts, at noon and half-past three, ready for perusal by all the brains named on the distribution list.

To answer the question of 'What then?', it must be realized that radio has become not only the broadcasting of Beethoven's Fifth Symphony and Music Hall; it is also a channel of political and diplomatic exchange. Hitler makes his 'peace offer' to the Allies in a speech broadcast from Danzig; Molotov rejects Finland's proposals on the air; Erkkko broadcasts an appeal to the U.S.A. Again, radio nowadays does not bring us only service talks, such as those on gardening by Mr. Middleton or those on 'ersatz' clothing by Frau von Mittelstadt; it swamps us night-in and night-out with propaganda.

An American broadcaster recently defined the main point of propaganda as being to convince the enemy people that the goals it is fighting for are not worth the effort. It is the omission or suppression of the truth, the malice and hatred involved in this, that makes 'monitoring' and 'digesting' no health-cure. To learn, mark, and inwardly digest the poisonous flood emanating

from the radio of the Third Reich threatens the sanity of the monitor just as surely as detection threatens the life of the soldier in the listening post. Quite recently one of the most eminent radio propagandists of Germany exclaimed, in the course of a talk, 'lies are becoming deadly tedious'. Although he was referring of course to the 'lies' issued by the Allied press and wireless, it is not perhaps too fanciful to hear in the exclamation a cry of revulsion from the heart at the task of inventing ever-new equivocations to justify his cause. Certainly, it expresses perfectly the reactions of any honest man and true, for whom these lies become not only deadly tedious, but deadly poisonous too. The taste of them is not entirely dissipated by the occasional smile evoked by an announcement such as this one broadcast in a German children's hour: 'It doesn't matter whether food is good or bad, all that matters is the spirit in which it is eaten'; or that one addressed to dog owners in the Reich: 'Only dogs over 16 inches high will be allowed meat scraps from the butcher.' Only occasionally nowadays does a breath of sincerity clear the ether, as did a Dutch announcer recently when he introduced a relay from Sweden of church bells on All Saints' Day with these words: 'May the bells never have to ring for the souls of Dutch and Swedish people who have been forced to lay down their lives in war.'

E. A. HARDING: *Chief Editor, Monitoring Service*

## A War Diary

1 *September*—The BBC's Home Service broadcasting on wavelengths of 391'1 and 449'1 metres starts at 8.15 p.m. B.S.T.

3 *September*—The Prime Minister, Mr. Neville Chamberlain, on the Declaration of War, broadcasting from No. 10 Downing Street at 11.15 a.m.

The King's Message to the Empire at 6.0 p.m.

Mr. Arthur Greenwood, Deputy Leader of the Opposition, on 'We Believe in Liberty'.

Sir Archibald Sinclair, Leader of the Liberal Opposition, on 'The Common Cause'.

The Prime Minister's message to the German people on 'Why War Again?'.

Evening Service with address by the Archbishop of Canterbury.

4 *September*—First broadcast of the daily news service in Afrikaans.

5 *September*—Survivors of the *Athenia*: recorded broadcast in the News.

First broadcast of the news service in Magyar.

7 *September*—Speech by the Polish Ambassador, Count Edward Raczyński, inaugurating the news service in Polish.

8 *September*—The Director-General of the BBC on 'The BBC and the Crisis'.

Speech by M. Jan Masaryk, inaugurating the news service in Czech.

11 *September*—Appeal for the British Red Cross by the Lord Mayor of London.

12 *September*—Raymond Gram Swing from the U.S.A.—the first of a series of fortnightly war-time talks.

15 *September*—First broadcast of the news services in Roumanian and in Serbo-Croat.

20 *September*—Mr. Arthur Greenwood, Deputy Leader of the Opposition, on 'Labour and the War'.

*21 September*—President Roosevelt's address to Congress, relayed from the U.S.A.

*22 September*—Sir Samuel Hoare, Lord Privy Seal, on 'The Home Front'.

*30 September*—'The Home Front', the first of a series describing aspects of war-time life in Great Britain.

First broadcast of the news service in Greek.

*1 October*—Day of National Prayer: morning service with address by the Bishop of Blackburn, and evening service with address by the Dean of St. Paul's.

Mr. Winston Churchill, First Lord of the Admiralty, on 'The First Month of the War'.

*2 October*—The Archbishop of York on 'The Spirit and Aim of Britain in the War'.

*3 October*—'The Spirit of Poland', a feature.

*5 October*—'Sounds of Gunfire', a description by a naval eye-witness of an attack on a submarine.

*6 October*—'The Empire Answers', a dramatic chronicle of the entry into the war of the British Empire, concluding with a broadcast by Mr. Anthony Eden, Secretary of State for Dominion Affairs.

*7 October*—Messages from Polish refugees included in the news bulletins in Polish for the first time.

*10 October*—Sir Kingsley Wood, Secretary of State for Air, on 'The War in the Air'.

Mr. C. R. Attlee, Leader of the Opposition, on 'Labour and the War'.

*13 October*—First report from the BBC Observer with the B.E.F. in France.

*14 October*—'In the Canteen To-night', the first of a series of broadcasts from 'Somewhere in England'.

First report from the BBC Observer with the R.A.F. in France.

*16 October*—Eye-witness account from Edinburgh of the German air raid on the Firth of Forth.

*17 October*—Names of German prisoners-of-war included in the news bulletins in German for the first time.

## A WAR DIARY

*21 October*—Mr. Hore-Belisha, Secretary of State for War, on 'The Progress of the War'.

*26 October*—'A Survey of the War', the first of a series of weekly talks by Major-General Sir Ernest Swinton.

*27 October*—'Entente Cordiale', an international exchange of French and British music and songs.

Recorded extract of President Roosevelt's Speech to the Senate on the Repeal of the Neutrality Act.

*28 October*—Eye-witness account of an air-battle over Scotland.

*29 October*—Introduction of the Children's Hour on Sundays.

*30 October*—Colonel Deneys Reitz, Minister for Native Affairs in the Union of South Africa, on the War Conference in London.

*1 November*—First public appearance in war-time of the BBC Symphony Orchestra at Colston Hall, Bristol.

*2 November*—'For the Troops', an E.N.S.A. camp concert from a military centre.

*3 November*—Mr. Crerar, Minister of Mines and Natural Resources in the Dominion of Canada, on 'Canada's Part in the War'.

*4 November*—'Dominion Commentary', the first of a series of fortnightly talks.

*5 November*—Introduction of the war-time 'Week's Good Cause' with an appeal by Major-General Sir Frederick Maurice on behalf of the British Legion and the Earl Haig Fund.

*6 November*—Mr. Casey, Minister of Supply and Development in the Commonwealth of Australia, on 'Australia's Part in the War'.

*7 November*—Viscount Halifax, Secretary of State for Foreign Affairs, on 'Our Cause—Now and After'.

*8 November*—Mr. Fraser, Deputy Prime Minister of the Dominion of New Zealand, on 'New Zealand's Part in the War'.



*10 November*—‘The Shadow of the Swastika’, the first of a series of dramatic reconstructions of the story of the Nazi Party.

*11 November*—The Queen’s Message to the Women of the Empire.

President Lebrun’s Armistice Day Message to the French Nation, relayed from France.

Armistice Day Service of Remembrance and Rededication, broadcast from Westminster Abbey.

‘A Tale of Britain’, written and spoken by H. V. Morton.

*12 November*—Mr. Winston Churchill, First Lord of the Admiralty, on ‘Ten Weeks of War’.

‘Fun in France’, first relay of all-star entertainment given somewhere behind the lines on the Western Front.

*14 November*—M. Paul Reynaud, Minister of Finance in the Republic of France, on ‘Great Britain and France in the War’.

*15 November*—‘From the Front Bench’, the first of a series of talks by members of the Cabinet.

Gracie Fields broadcasting from ‘Somewhere in France’.

*16 November*—Names of German casualties included in the news bulletins in German for the first time.

*17 November*—Sir Muhammad Zafrullah Khan on ‘India’s War Effort’.

‘In Britain Now’, the first of a series of programmes describing life in Britain in war-time.

*18 November*—A message from General Sikorski, Prime Minister of Poland, read by the Polish Ambassador.

*19 November*—‘The Work of the British Minesweepers’, a report by a BBC Observer.

*20 November*—Speech by the Turkish Ambassador, Dr. Rüstü Aras, inaugurating the news service in Turkish.

*23 November*—Speeches by Dr. Eduard Beneš and Mr. H. G. Wells at a public luncheon.

## A WAR DIARY

*26 November*—The Prime Minister, Mr. Neville Chamberlain, on 'The War and Ourselves'.

'London Hospitals in War-time', a feature.

*27 November*—Mr. Herbert Morrison on 'What are We Fighting For?'

*1 December*—'Europe in Travail', the first of a series of weekly talks by Mr. J. Middleton Murry.

*4 December*—'Lift Up Your Hearts', the first broadcast of daily early morning prayers.

'Up in the Morning Early', the first broadcast of daily physical exercises for men and women.

*5 December*—BBC Observer in France on the King's visit to the B.E.F.

*6 December*—Mr. Lloyd George broadcasting on the twenty-third anniversary of his appointment as Prime Minister.

Account of an R.A.F. flight over N.W. Germany by a flying officer who took part.

*10 December*—'London Calls the World', a feature programme describing the BBC's news service in English and seventeen other languages.

Cardinal Hinsley on 'The Sword of the Spirit'.

*12 December*—'The Maginot Line', a feature programme describing the life and work of the French fortress troops on the Western Front.

*16 December*—Mr. J. V. Fairbairn, Minister for Air in the Commonwealth of Australia, on 'Australia's War Effort in the Air'.

*18 December*—Mr. Winston Churchill, First Lord of the Admiralty, on 'The Battle of the River Plate'.

*25 December*—The King's Christmas Message to the Empire, following the Empire's Greeting between the peoples of the Commonwealth.

A Soldiers' Christmas Service from France.

Gracie Fields, in a concert broadcast from France.

*31 December*—Evening Service from Lambeth Palace with address by the Archbishop of Canterbury.

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## FACTS ABOUT THE BBC

### *Charter and Licence*

The BBC is a public corporation, created by Royal Charter and controlled by a Board of Governors. It is neither a Government Department nor a commercial company. It does not work for profit. It maintains broadcasting stations under Licence from the Postmaster-General, with whom it has also an Agreement containing certain general provisions as to the way in which the broadcasting service shall be carried on. Thus the Charter and the Licence and Agreement together lay down the extent of the BBC's constitutional independence and define its relationship to the Government (they are published as a Government White Paper, see p. 112).

### *Control*

How far is the BBC a free and independent body? How far has its freedom and independence been affected by the war?

The answer to the first question is that, while an ultimate control of the broadcasting service is reserved through Parliament and the Government to the nation, the BBC enjoys a wide constitutional independence and a yet wider independence in practice. It has a virtually free hand in the conduct of its day-to-day operations and is at pains to study the needs and tastes of its listeners.

The answer to the second question is that, while certain modifications in the system of control have been made to meet war-time needs, the BBC's freedom and independence under its Charter and Licence remain unimpaired.

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### *War-time Changes*

What are these war-time changes? In the first place, the BBC's Board of Governors, normally consisting of seven members, was, on 5 September, by Order in Council, reduced to two only, the Chairman and Vice-Chairman, so as to allow of speedy decisions being made under war conditions. BBC Governors are appointed by the King in Council; alteration in their number is provided for in the Charter, which remains in full force.

In the second place, certain of the powers reserved to the Postmaster-General under the Licence and Agreement were, under a supplemental agreement between the BBC and the Postmaster-General, transferred on 5 September to the newly created Minister of Information. These powers relate mainly to programme matters, hours of broadcasting, and the possible control of the service in emergency. No new Government powers are created in this way.

### *Government Powers*

In peace-time the Postmaster-General had the right, in case of emergency, to take over control of the BBC's stations. No Postmaster-General has ever used this power, nor was it exercised at the outbreak of war. The right still stands but has been transferred in war-time to the Minister of Information.

Another power thus transferred to the Minister is that of the veto over programmes. The Minister is authorized, as was the Postmaster-General in peace-time, to require the Corporation to refrain from sending any broadcast matter, either particular or general, that he may specify by a notice in writing. The only general restriction in force to-day upon the matter that may be broadcast is a veto upon the broadcasting by the BBC of its own opinions upon current affairs; the BBC has always been under this restriction. 'Controversy' was

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at one time barred, but treatment of controversial questions is now left to the BBC's own discretion. No veto has ever yet been imposed on any *particular* item in the programmes.

Although, as explained, some powers have been transferred in war-time to the Minister of Information, others, relating mainly to technical matters, remain with the Postmaster-General.

Under the Licence and Agreement, Government Departments can, on request, secure that their special announcements are broadcast.

### *The BBC and Parliament*

Parliament has regular opportunities for discussing BBC affairs, for example when the Annual Estimate for broadcasting is presented by the Postmaster-General. Questions about broadcasting policy may be addressed to the responsible Minister in Parliament; but the Speaker does not admit questions about details of BBC administration, such as are commonly asked about the work of Government Departments. In successive debates on the subject of the broadcasting service Parliament has constantly reaffirmed its desire that the constitutional independence of the BBC should be maintained.

### *Censorship*

Like the newspapers, the BBC is for the time being subject to censorship, in that it must not broadcast information likely to be of military value to the enemy. But, also like the newspapers, it exercises its own discretion in judging what information might be of military value, referring points of doubt to the censor as it thinks necessary. This, in effect, is the only small diminution of its peace-time liberties that the BBC has suffered.

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### *How is the BBC run ?*

BBC policy is controlled by the Board of Governors, to whom the Director-General is directly responsible. For administration purposes the work of the BBC is organized, under the Director-General and his Deputy, in four Divisions—Engineering, Programmes, Public Relations, and Administration—each under a Controller. The Director-General, his Deputy, and the four Controllers form the Control Board, which prepares questions of policy for consideration by the Board of Governors and decides questions of administration.

BOARD OF GOVERNORS	Sir Allan Powell, C.B.E. ( <i>Chairman</i> ). C. H. G. Millis, D.S.O., M.C. ( <i>Vice-Chairman</i> ).
DIRECTOR-GENERAL	F. W. Ogilvie, LL.D.
DEPUTY DIRECTOR- GENERAL	Sir Cecil Graves, K.C.M.G., M.C.
CONTROLLERS	Sir Noel Ashbridge, M.I.E.E. ( <i>Engineering</i> ). B. E. Nicolls ( <i>Programmes</i> ). Sir Stephen Tallents, K.C.M.G., C.B., C.B.E. ( <i>Public Relations</i> ). T. Lochhead, C.B.E. ( <i>Administration</i> ).

### *Advisory Bodies*

The BBC has developed a network of councils and committees to advise and help it generally and in special fields. They include the General Advisory Council, which is concerned with the whole range of the BBC's activities, and special committees on religious broadcasts, music, charitable appeals and the pronunciation of



'The Shadow of the Swastika'

Maurice Brown with Laurence Gilliam, producer, marking a passage from the recording of a speech by Herr Hitler



Mr. E. M. Forster (see page 25)

*Howard Coster*





Miss Mary Somerville, Director of School Broadcasting



'Saturday at Nine-Thirty'  
The BBC Theatre Orchestra rehearsing under its conductor,  
Stanford Robinson

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English for the guidance of announcers. In the field of education there are the Central Council for School Broadcasting and the Central Committee for Group Listening, both of which work with grants from the Corporation and have their own staff. The BBC has overriding power in respect of Corporation policy, finance, and programme production, but, subject thereto, the functions of the Central Council for School Broadcasting include the supervision of programme arrangements, the organization of research and experiment, and the control of the listening end of the broadcasts to schools. The Central Committee for Group Listening supervises the organization of discussion groups. Meetings of advisory bodies were curtailed after the outbreak of war. Their honorary membership is given on pages 116 to 125.

### *Finance*

The BBC has no share capital. Both its capital and its current expenditure are met out of revenue. This revenue is derived from two sources—most of it from wireless licences, but part of it also from the BBC's publications, the profits from which are devoted entirely to the needs of the broadcasting service.

Everyone in Great Britain using a wireless set (registered blind persons excepted) must pay an annual licence fee of 10s., which is collected by the Post Office. Of each 10s. so collected, the Post Office retains a certain percentage, liable to revision every two years, but at present fixed at 9 per cent, to cover cost of collection and other administrative services. The sum remaining is termed 'net licence revenue'.

Until the outbreak of war the greater part of the net licence revenue was, in accordance with the BBC's Licence and Agreement with the Postmaster-General, paid over to the BBC to maintain its services. The balance was retained by the Treasury. Following the outbreak of war the whole question of financing the

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broadcasting service in war-time came under review by the authorities concerned. This review is, at the time of going to press, not yet complete, and it is therefore not possible, as in previous handbooks, to include here a financial statement covering the year 1939.

## SOME NOTES ON RECEPTION

### *Installation*

All types of receivers should be given the best chance to work efficiently by the provision of a really good aerial and earth system—a point that is often overlooked, since most modern receivers will give as *loud* reception as the listener requires with only a few feet of wire for an aerial and no earth at all. But this means that the receiver is then working all the time near its most sensitive condition, and noises due to atmospherics and electrical interference are therefore likely to be prominent. It may also upset the tuning of the receiver or even cause instability, with consequent bad quality.

The aerial should be such as to allow the programme to be received at as great strength as possible compared with these noises. An outside aerial is highly advisable, and it should be as high as possible within the limits stated on the back of the wireless receiving licence. The down-lead from the aerial should be kept away from neighbouring objects. The receiver should be near to the point where the down-lead enters the house; so that, if reception is required in another room in the house, it is much more satisfactory to use a separate loudspeaker than to extend the aerial lead to this room. The earth connexion should be both short and direct and may be taken either to a copper-plate buried in the earth or to a main water pipe. Gas pipes should not be used, since the joints are usually poor electrical conductors. If it is necessary to use an indoor

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aerial, care should be taken that it does not run parallel to electric lighting or telephone wiring, which may be embedded in the walls. An easy test, if interference is experienced, is to alter the direction of the aerial and see in which position the interference is least.

### *Maintenance*

When a receiver has been in use for some time the listener has usually become so accustomed to it that he does not notice that a gradual deterioration in performance and quality of reproduction has occurred. A periodical overhaul should therefore be carried out, say every year or eighteen months, so that any necessary re-adjustments or renewals can be made. This work should be entrusted to a reputable local radio dealer, who should be asked to furnish an estimate before the work is actually put in hand.

### *Interference*

There are three main causes of interference: atmospheric disturbances, electrical interference from apparatus in the listener's neighbourhood, and the transmissions of other stations.

Atmospheric disturbances are not as a rule very severe in this country except during local thunderstorms. There is no way in which a listener can prevent this kind of interference.

Electrical interference is usually heard as a more or less continuous crackling or buzzing noise with loud clicks when the interfering apparatus is switched on or off. It may be caused by trams, trolley-buses, motors, fans, vacuum cleaners, lifts, etc. The most satisfactory method of dealing with this kind of interference is to suppress it at the source, although complete suppression may be impracticable on the score of expense. The services of the Engineering Branch of the General Post

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Office are available free of charge to all wireless licence holders in tracing the source of interference and advising on its suppression. Assistance can be obtained by completing an electrical interference questionnaire, which can be obtained from any head Post Office. There is at present no legislation whereby the owners of the offending apparatus can be compelled to fit suppressors.

The most important precaution which a listener can take against electrical interference is to install an efficient outdoor aerial, preferably one of the 'anti-interference' type now manufactured by several firms. Particulars of the various types available and advice on their installation can be obtained from the manufacturers whose advertisements appear in the technical Press and elsewhere. Where an all-mains receiver is used, interference may be introduced through the mains connexion, in which case a suppressor should be fitted in this lead. Advice can usually be obtained from a local radio dealer.

If the receiver is deficient in the property of selectivity (which enables it to discriminate between the wanted station and unwanted stations working on other wavelengths), other programmes may be heard as well as the wanted programme. Unless the receiver has gone out of adjustment since it was first installed there is little that can be done to overcome this type of interference, because the selectivity of a receiver depends on its fundamental design.

The medium- and long-wave broadcasting stations in Europe work on wavelengths which were agreed at an international conference in Lucerne in 1933. The Lucerne Plan was revised by the European Broadcasting Conference, at which the BBC was represented, held at Montreux in March 1939, and agreement was reached as to a new plan, the Montreux Plan. It was intended that this should come into force in March 1940, but this is uncertain at the time of going to press.

*Reception of the Home Service Programme*

While the reception of the BBC's Home Service is satisfactory over the greater part of the country, there are some areas where reception is at times subject to fading and surging of the programme strength or to distortion, the degree of which varies according to the particular locality. During periods of deep fades, interference from stations abroad using adjacent wavelengths may become prominent even with the most selective receiver. These difficulties of reception are in no way due to faults in the receiver or in the BBC's transmitters; they are unfortunately inherent in the system of transmission which has been adopted in the interests of national security as a war-time measure to obviate the risk of giving navigational aid to enemy aircraft.

In those areas where reception is unsatisfactory, listeners should pay particular attention to the foregoing notes on the avoidance of electrical interference. On the other hand, the recommendation as regards the form of aerial to be used requires to be modified as follows for reception on 449·1 and 391·1 metres:

- (1) In cases where reception by day is satisfactory and the trouble only appears after nightfall, a straight vertical aerial without flat top portion or long horizontal lead-in should be used in preference to the usual inverted L-shaped aerial. If the programme strength is weak in the daytime, the aerial should be outside and as high as possible.
- (2) Where fading and distortion, etc., occur both during the day and after nightfall, considerable improvement may sometimes be obtained by disconnecting the aerial altogether from the receiver, and by joining the earth wire lead to the aerial terminal instead of to the earth terminal of the receiver, this latter terminal being left unused.
- (3) With a portable battery set, method (2) is im-

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practicable, but with such a set, which contains a small self-contained loop aerial, improvement may sometimes be effected by turning the portable set to an optimum position. With a modern mains receiver, an extemporized frame aerial may be made by winding about three to five turns of aerial or other wire on the side of a large cardboard or wooden box, the ends of the wire being connected to the aerial and earth terminals of the receiver in place of the usual aerial and earth wires. The box should then be tried in various positions until the best result is obtained.

It should be realized that the above suggestions are of a palliative nature only and the degree of their success depends on various factors. In most cases, however, they are worth a trial.

## CORRESPONDENCE IN WAR-TIME

At the outbreak of war, the BBC was compelled to curtail its peace-time practice of replying individually to all of the many letters it receives each day from listeners in the home country. This does not mean, however, that correspondence is unwelcome; on the contrary, in the early days of the war it formed a specially useful guide to listeners' requirements under changed conditions, and the BBC's war-time mailbag continues to be carefully examined day by day. Every letter, whether it contains a suggestion, a criticism, or an appreciation, is seen by a responsible official, and points of special interest are widely circulated within the BBC. The BBC can no longer undertake to answer in writing all requests for information about matter which has been broadcast, nor are copies of broadcast programmes available for distribution to the public. Many talks, however, are reproduced in *The Listener*.



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The BBC continues to reply, as it did in peace-time, to letters from listeners in the Empire and in all parts of the world where its overseas transmissions are heard. Broadcasting in foreign languages has led to an increase in the number of letters from abroad. Such letters are given careful attention, and replies are sent—if necessary, in one or other of the various languages in which broadcasts are given.

## TELEPHONE ENQUIRIES

Requests for information, suggestions, and expressions of opinion on any particular item may be made by telephone either to Broadcasting House, London, or to one of the Regional offices (for telephone numbers, see page 110). Callers in London are connected by the BBC's telephone exchange at Broadcasting House to a special enquiry unit, which, by means of a library of information kept up to date day by day, is in a position to answer almost any and every question about the broadcast programmes. Since it came into existence in the spring of 1938, the Telephone Enquiry Unit has proved of service to some thousands of listeners, and in the early days of the war its activities were increased. On Sundays and weekdays its normal hours of work are from 9.30 a.m. to 10.30 p.m., and on public holidays from 3.0 p.m. to 10.30 p.m.

## VISITS TO BBC PREMISES

Up to the outbreak of war, the BBC's practice was to arrange for interested listeners to visit the studios at Broadcasting House and at Regional offices whenever this was possible without interfering with the broadcasting service. A limited number of invitations were also issued to those who wished to be present at certain studio concerts or at the variety performances in St.

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George's Hall. In war-time the BBC was obliged to discontinue these facilities.

## THE TIME SIGNAL SERVICE

The official broadcasting Time Signal is received from Greenwich Observatory. It consists of six dot seconds, the last dot indicating the point of time to a normal accuracy of one-twentieth of a second. The signal is normally radiated in the Home Service at the following times: 7.0 a.m., 10.15 a.m. (except on Sundays), 1.0 p.m., 6.0 p.m., 9.0 p.m., and 12.0 midnight. It may, however, be necessary occasionally for a signal to be suppressed if superimposition on a current programme is strongly inadvisable on artistic grounds.

Big Ben is normally broadcast at 7.0 a.m. and 4.0 p.m.

## SOS AND POLICE MESSAGES

### *Rules*

#### I. FOR RELATIVES OF SICK PERSONS

The BBC will broadcast messages requesting relatives to go to a sick person only when the Hospital Authority or the Medical Attendant certifies that the patient is *dangerously* ill, and if all other means of communication have failed. In the normal course of events messages will be broadcast only when the full name of the person wanted is available.

When the person sought is known to be on board a ship at sea, a message can only be broadcast if the ship is not equipped with apparatus for the reception of messages by wireless telegraphy. Further, there must be a possibility that the return of the person sought can be hastened by the reception of such a message. This is not considered to be the case where the ship is on its

## REFERENCE SECTION

way to a known port. In such cases, enquirers are advised to communicate with the owners or agents of the ship or with the port authorities.

In no case can an SOS be broadcast requesting the attendance of relatives after death has occurred.

### 2. FOR MISSING PERSONS

Apart from official messages originated by the Police, the BBC does not broadcast messages concerning other missing persons.

### 3. FOR WITNESSES OF ACCIDENTS

Requests for witnesses of accidents are not broadcast except when contained in official messages originated by the Police.

*N.B.—No message can be broadcast regarding lost animals or property. There is no charge for broadcasting SOS messages.*

### Results in 1939

Of the SOS and Police Messages broadcast from all BBC transmitters during 1939, 46 per cent were successful. Of the broadcasts for relatives of persons dangerously ill, 53 per cent were successful. In helping to trace witnesses of accidents, criminals, missing drugs, etc., the BBC's co-operation with the Police is only part of the general investigation; it is not always easy to assess the extent to which success may be due to the broadcast.

The following are the tabulated statistics for 1939:

	Successful	Unsuccessful	Not Known	Total
Illness ..	341	239	61	641
Witnesses ..	134	233	—	367
Crime ..	2	15	—	17
Special ..	10	30	—	40
	487	517	61	1,065

REFERENCE SECTION

LICENCE FIGURES

The total number of wireless licences current has now passed the nine million mark. On 30 September 1939 the figure was 9,082,666. There are, thus, three times as many licences current in 1939 as in 1929, and more than twice as many as in 1931. Detailed figures for the geographical distribution of licences are given on pages 113-114. They show that the density of licences in the English Regions ranges from 70 per 100 families in the North to 83 per 100 families in the West Region. The density in Wales is 64, in Scotland 63, and in Northern Ireland 43 per 100 families.

*Licences, 1923-1939*

	Licences current on 31 December	Percentage increase on previous year	Approximate number of licences per 100 families
1923	595,496	—	5·8
1924	1,129,578	89·7	10·7
1925	1,645,207	45·6	15·4
1926	2,178,259	32·4	20·0
1927	2,395,183	10·0	21·7
1928	2,628,392	9·7	23·4
1929	2,956,736	12·5	26·0
1930	3,411,910	15·4	29·6
1931	4,330,735	26·9	37·1
1932	5,263,017	21·5	44·5
1933	5,973,758	13·5	50·0
1934	6,780,569	13·5	56·1
1935	7,403,109	9·2	60·7
1836	7,960,573	7·5	64·4
1937	8,479,600	6·5	68·3
1938	8,908,900	5·1	71·4
1939	9,082,666 (30 Sept.)	2·0	72·8

## REFERENCE SECTION

### PUBLIC REDIFFUSION OF BBC PROGRAMMES

The news bulletins and running commentaries in BBC Home Service programmes are strictly copyright. The information they contain is intended for the private enjoyment of licence holders and should not be communicated to the public by loudspeakers, written notices, or other means. Care should be taken in shops and other open spaces to prevent the news bulletins and running commentaries being made audible to the public.

Apart from such items, the Corporation has no objection, so far as it is concerned, to the rediffusion of programme material to the public, but it should be borne in mind that a great deal of such material is subject to the control of other copyright owners.

### APPEALS

'The Week's Good Cause' appeals are recommended by advisory committees of outside experts, the members of which are chosen for their wide knowledge of charitable and social work (see page 116).

Up to the beginning of September the total for appeals of national scope (that is to say, broadcast from all stations or in the full National programme) was £53,006, and for other 'Week's Good Cause' appeals £25,220. On the outbreak of war, the 'Week's Good Cause' was suspended, and the only appeal to be broadcast during the first two months of the war was by the Lord Mayor on behalf of the Red Cross. The 'Week's Good Cause' was restored in November on the basis of a single appeal in the Home Service each Sunday. The subjects of these appeals were chosen with special reference to war-time needs and were of national interest. One feature of the war-time 'Week's Good Cause' was that certain charities having a similar appeal were grouped

## REFERENCE SECTION

together; an instance of this was the joint appeal of 24 December on behalf of all voluntary hospitals in the United Kingdom. A war-time appeal which established a record for the 'Week's Good Cause' was made by Lord Baldwin in December on behalf of seamen and their dependents; the response exceeded £74,000. In addition to direct appeals, attention was drawn to a number of charitable objects by means of special announcements: these were concerned chiefly with comforts for the Forces. Results of 'Week's Good Cause' appeals during 1939 are given on page 115.

## BBC PUBLICATIONS

*Radio Times* contains full details of the BBC's programmes for the week together with articles on current programmes and programme personalities, news of future plans, letters from listeners and illustrations. It is published every Friday at 2d.

### SUBSCRIPTION RATES, INCLUDING POSTAGE

	1 Year		6 Months		3 Months	
	s.	d.	s.	d.	s.	d.
Inland, and Canada . . . .	13	0	6	6	3	3
Overseas <sup>1</sup> . . . . .	15	6	7	9	3	11

*World-Radio* is now incorporated with the *Radio Times*, which contains details of foreign programmes and also frequently publishes tabulated lists of overseas stations.

*The Listener* prints, either in full or in part, the best of current broadcast talks, with illustrations. It also contains a four-page pictorial record of the week, based on broadcast news, a weekly art feature, book reviews, critical articles on broadcast drama, the spoken word, and music, letters from readers, an occasional short story, and poems. It is published every Thursday at 3d. A single specimen copy is sent free on application.

## REFERENCE SECTION

### SUBSCRIPTION RATES, INCLUDING POSTAGE

	1 Year		6 Months		3 Months	
	s.	d.	s.	d.	s.	d.
Inland, and Canada . . . . .	18	8	9	4	4	8
Overseas <sup>1</sup> . . . . .	21	0	10	6	5	3

Back numbers of these BBC journals can be supplied, subject to the issues required being still in print, at the following rates:

<i>Radio Times</i>	(issues at 2d.)	Price 3d.	(by post 4½d.)
	( „ 6d.)	„ 8d.	( „ 10d.)
<i>World-Radio</i>	( „ 2d.)	„ 3d.	( „ 4½d.)
up to 1/9/39	( „ 3d.)	„ 4d.	( „ 5½d.)
<i>The Listener</i>	( „ 3d.)	„ 4d.	( „ 5½d.)

*London Calling*, previously known as *BBC Empire Broadcasting*, gives full schedules of the programmes to be transmitted by short wave from the BBC's Overseas Station. The times and frequencies of the short-wave transmission in foreign languages are also given. It also contains special articles and the more important topical talks, with illustrations, that have been broadcast in the BBC's Home or Overseas Services. The annual subscription is 10s. od. (postage included). In addition, the BBC issues a number of bulletins in English and other languages about the Overseas Services for the information, and use, of official centres abroad, and of the overseas Press.

<sup>1</sup> Under the censorship regulations, it is no longer possible in war-time to allow private individuals to post newspapers and periodicals to any of the countries on what is known as the censorable list. A regular order for the despatch of BBC publications abroad may, however, be placed direct with the BBC, or with a newsagent possessing an export permit. The 'censorable' countries at the time of going to press are: Italy, Ruthenia, Holland, Belgium, Luxemburg, Denmark, Switzerland, Hungary, Yugoslavia, Sweden, Japan, China, Norway, San Marino, U.S.S.R., Finland, Estonia, Latvia, Lithuania, Spain, Bulgaria, Thailand (Siam), Vatican City, Roumania, Turkey, Greece, Portugal, Monaco, Lichtenstein, Andorra, or any dependencies thereof.

## REFERENCE SECTION

*Miscellaneous Publications* include *New Every Morning*, a prayer book for the daily religious service at 10.15 a.m. (paper covers 1s., post free 1s. 3d.; cloth boards 1s. 6d., post free 1s. 9d.); *Broadcasting House*, an illustrated souvenir (5s. 6d., post free); *Broadcasting House*, a technical description (5s. 6d., post free), and a number of technical pamphlets. With one or two exceptions all the *National Lectures* have been published in booklet form (1s. each, post free 1s. 1d.) Other BBC pamphlets which may be mentioned are *Broadcasting in Everyday Life*, a survey of the social effects of the coming of broadcasting (1s., post free 1s. 1d.), and *The Artist in the Witness Box* (1s., post free).

## BBC ADDRESSES

### LONDON

#### *Head Office*

Broadcasting House, W.1

*Telegrams :*

Broadcasts, London.

*Telephone :*

Welbeck 4468

#### *Publications*

Grammar School, Scarle Road,  
Wembley, Middlesex.

Wembley 3694

### MIDLAND REGION

#### *Headquarters*

Regional Director : P. F. Edgar, O.B.E.  
Broadcasting House, 282 Broad Street,  
Birmingham.

*Telegrams and*

*Telephones :*

Birmingham  
Midland 3761

### NORTH REGION

#### *Headquarters*

Regional Director : J. Coatman, C.I.E.  
Broadcasting House, Piccadilly,  
Manchester.

Manchester  
Central 2931



REFERENCE SECTION

*Newcastle Office*

Newcastle Director: Cyril Conner  
Broadcasting House, 54 New Bridge St. Newcastle  
20961

*Leeds Office*

Leeds Representative: G. P. Fox  
Broadcasting House, Woodhouse Lane. Leeds 28131

NORTHERN IRELAND

*Headquarters*

Director: G. L. Marshall, O.B.E.  
31 Linenhall Street, Belfast. Belfast 25834

SCOTLAND

*Headquarters*

Director: M. Dinwiddie,  
D.S.O., O.B.E., M.C. Edinburgh  
30111  
Broadcasting House, 5 and 6 Queen Street,  
Edinburgh.

*Glasgow Office*

Glasgow Director  
Broadcasting House, Queen Margaret  
Drive. Glasgow  
Western 6721

*Aberdeen Office*

Aberdeen Representative:  
A. H. S. Paterson  
Broadcasting House, Beechgrove Terrace. Aberdeen  
8204

WALES

*Headquarters*

Director: R. Hopkin Morris  
Broadcasting House, 38, 39 and 40 Park  
Place, Cardiff. Cardiff 3207

*North Wales Office*

North Wales Representative: S. Jones  
Broadcasting House, Meirion Road,  
Bangor. Bangor 561

## REFERENCE SECTION

### *West Wales Office*

West Wales Representative :

T. J. Pickering

Swansea 3107

Broadcasting House, 32 Alexandra Road,  
Swansea.

## WEST REGION

### *Headquarters*

Regional Director : G. C. Beadle

Bristol 33052

Broadcasting House, 21, 23 and 25  
Whiteladies Road, Clifton, Bristol.

### *Plymouth Office*

Plymouth Director : E. Davis

Plymouth 2283

Athenæum Chambers.

## U.S.A.

North American Representative

Circle 7-0630

British Empire Building, 620 Fifth

Cables: Broad-

Avenue, New York City.

casts, New

York.

## OFFICIAL REPORTS AND PAPERS

The following Command Papers are obtainable from  
H.M. Stationery Office, York House, Kingsway, W.C.2.

Report of the 'Sykes' Committee on Broadcasting, 1923,  
Cmd. 1951, 9d.

Report of the 'Crawford' Committee on Broadcasting,  
1925, Cmd. 2599, 6d.

Report of the 'Ullswater' Committee on Broadcasting,  
1935, Cmd. 5091, 1s. 3d.

Report of the 'Selsdon' Committee on Television, 1935,  
Cmd. 4793, 6d.

Royal Charter for the Continuance of the BBC and the  
Licence and Agreement between the Postmaster-  
General and the BBC, 1936-7, Cmd. 5329, 4d.

Annual Reports presented by the Postmaster-General to  
Parliament: 1927-38.



'In the Canteen To-night'  
Sergeant-Major Thomas plays the accordion



'I Want To Be An Actor'

'Cotton People in War-time' (14 November 1939)

*Daily Hera*



## Appendix

### DISTRIBUTION OF WIRELESS LICENCES on 30 September 1939

COUNTIES	Estd. pop. (1937)	Estd. No. of families (1937)	Licences 30 Sept. 1939	Licences per 100 families
<i>LONDON REGION</i>				
Bedford . . . . .	253,900	69,900	54,969	79
Berkshire and S. Oxford . . . . .	466,700	123,600	106,310	86
Buckingham . . . . .	304,100	82,600	62,381	75
Cambridge and Huntingdon Hampshire (without Bournemouth) . . . . .	286,400	79,600	62,838	79
London and Home Counties (Essex, Hertford, Kent, Middlesex, and Surrey) . . . . .	1,012,800	262,200	207,167	79
Norfolk . . . . .	502,200	138,700	110,095	79
Suffolk . . . . .	402,400	109,700	82,443	75
Sussex . . . . .	824,400	222,800	182,247	82
	15,337,700	4,160,200	3,179,131	76
<i>WEST REGION</i>				
Channel Islands . . . . .	94,100	25,800	20,484	79
Dorset and Wiltshire (with Bournemouth) . . . . .	693,700	184,200	165,203	90
Cornwall and Devon . . . . .	1,050,100	289,200	235,424	82
Somerset and S. Gloucester . . . . .	995,900	274,700	219,484	80
	2,833,800	773,900	640,595	83
<i>MIDLAND REGION</i>				
Hereford . . . . .	109,100	28,700	20,805	73
Leicester and Rutland . . . . .	581,200	158,600	122,396	77
Northampton . . . . .	372,100	104,200	89,701	86
N. Gloucester and N. Oxford . . . . .	372,000	99,800	82,825	83
Shropshire . . . . .	240,800	62,200	50,086	80
S. Derby and S. Nottingham . . . . .	880,450	231,000	193,264	84
Stafford and Warwick . . . . .	3,100,400	786,600	640,158	82
Worcester . . . . .	445,700	117,300	99,183	85
	6,101,750	1,588,400	1,298,418	82
<i>NORTH REGION</i>				
Cheshire, Lancashire, and Isle of Man . . . . .	6,203,200	1,626,100	1,157,156	71
Cumberland and West- morland . . . . .	319,400	81,300	59,316	73
Durham and Northumber- land . . . . .	2,206,600	557,400	287,128	52
Lincoln and N. Nottingham . . . . .	821,750	217,200	179,305	83
Yorkshire and N. Derby . . . . .	4,871,000	1,294,900	965,867	75
	14,421,950	3,776,900	2,648,772	70

## APPENDIX

## WALES

## Mid-Wales

(Cardigan, Merioneth, Montgomery, and Radnor)	158,100	42,000	22,097	53
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## North Wales

(Anglesey, Caernarvon, Denbigh, and Flint)	442,100	116,100	70,287	61
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## South Wales

(Brecon, Carmarthen, Glamorgan, Monmouth, and Pembroke)	1,878,800	473,700	313,570	66
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	2,479,000	631,800	405,954	64
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## SCOTLAND

Aberdeen and Kincardine	350,700	88,700	55,410	63
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Argyll and Bute	78,000	20,500	11,859	58
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Ayr, Dumbarton, Lanark, and Renfrew	2,390,300	579,200	346,035	60
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Banff, Inverness, Moray, and Nairn	184,600	45,900	28,107	61
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## East Central Scotland

(Clackmannan, East Lothian, Fife, Kinross, Midlothian, West Lothian, and Stirling)	1,183,100	298,800	208,493	70
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Angus and Perth	392,500	108,000	73,760	68
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## North Scotland

(Caithness, Orkney, Ross and Cromarty, Shetland, and Sutherland)	146,500	38,800	16,104	42
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## Border Counties

(Berwick, Dumfries, Kir- cudbright, Peebles, Rox- burgh, Selkirk, and Wig- town)	250,900	66,800	44,115	66
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	4,976,600	1,246,700	783,883	63
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## NORTHERN IRELAND

Antrim and Down	846,100	192,400	93,575	49
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Armagh	108,800	22,500	8,915	40
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Fermanagh and Tyrone	182,100	46,900	12,462	27
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Londonderry	142,700	32,400	10,961	34
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	1,279,700	294,200	125,913	43
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## GREAT BRITAIN AND

NORTHERN IRELAND	47,430,500	12,472,100	9,082,666	73
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NOTE.—We have to acknowledge the courtesy of the London Press Exchange Ltd. in providing estimates of the number of families in each county.

## APPENDIX

## 'THE WEEK'S GOOD CAUSE'

### Results of Appeals in 1939

1939	APPEAL	SPEAKER	RESULT
Jan. 15	*Student Movement House	Earl Baldwin	£1,342
22	Guy's Hospital	Miss E. F. P. MacManus	3,177
29	Alexandra Orphanage	Angela & John (2 scholars)	1,310
Feb. 5	Universities' Federation for Animal Welfare	Hon. Harold Nicolson and 'Fougasse'	863
19	Personal Service League	Hon. Mrs. S. Marsham	3,762
26	Shipwrecked Fishermen and Mariners' Royal Benevolent Society	Cyril Maude	1,544
Mar. 5	New Maternity Hospital, Birmingham	Mrs. Neville Chamberlain	5,121
19	Prince of Wales' General Hospital	The Bishop of Willesden	335
26	National Association of Discharged Prisoners' Aid Societies	Sir Samuel Hoare	693
April 2	Royal Bath Hospital, Harrogate	Earl of Harewood	1,784
9	Church Penitentiary Association	Mrs. Paget	355
16	Firs Home, Bournemouth	Harold Williams	586
23	Allotment Gardens for Unemployed	Arnold Rowntree	3,061
30	National Council for Mental Hygiene	John Hilton	966
May 7	St. David's Home	Admiral Mark Kerr	4,499
21	Heddingham Scout Training Scheme	Christopher Stone	2,656
28	Manchester Royal Infirmary	Gracie Fields	2,315
June 4	Central Council for the Care of Cripples	An unknown cripple	768
18	C. of E. Zenana Missionary Society	Miss M. E. Pell	176
25	Council, Preservation of Rural England	Howard Marshall	667
July 2	British Sailors' Society	Reginald Foort	3,690
9	St. Martin's Summer Appeal	Rev. Pat McCormick	3,581
16	Central Association for Mental Welfare	Lord Justice Scott	585
23	Clergy Widows' Pension Fund	Christopher Stone	3,852
30	Florence Nightingale Hospital for Gentlewomen	Sir Seymour Hicks	1,606
Aug. 6	Housing Assoc. for Officers' Families	Alban Dobson	437
20	Mediterranean Mission to Seamen	The Dean of Gibraltar	920
27	Royal Hospital and Home for Incurables, Putney	Geoffrey Gilbey	1,914
		TOTAL ...	53,006

*Regional and Local Appeals (January-August)* TOTAL ... 25,220

#### *War-time Appeals*

Nov. 5	British Legion	Sir Frederick Maurice	£4,232
12	Y.M.C.A. War Services Fund	Earl of Athlone	5,235
19	Polish Relief Fund	The Polish Ambassador	27,400
26	Musicians' Benevolent Fund	Myra Hess	2,336
Dec. 3	St. Martin's Christmas Appeal	Rev. Pat McCormick	7,623
10	Actors and Variety Artistes	Christopher Stone	1,075
17	Seamen and their Dependants	Earl Baldwin	74,000
24	Voluntary Hospitals in the U.K.	Gracie Fields	17,000
25	British 'Wireless for the Blind' Fund	An unknown blind man	12,367
31	Y.W.C.A. War Emergency Work	Viscountess Halifax	2,138
		TOTAL ...	153,406

#### *Appeals in 'Children's Hour'*

June	Children's Country Holidays (London and Regional Appeals)	Derek McCulloch and others	1,644
Nov. 27	Children's Hospitals	Derek McCulloch	3,317
		TOTAL ...	4,961
		GRAND TOTAL ...	236,593

\* The details given in this list are of appeals broadcast from Droitwich as well as other National transmitters, the majority of these appeals were also included in certain Regional programmes, and a few were broadcast from all stations.

## APPENDIX

### MEMBERSHIP OF THE BBC'S ADVISORY COUNCILS AND COMMITTEES

#### GENERAL ADVISORY COUNCIL

The Rt. Hon. the Lord Macmillan ( <i>Chairman</i> )	The Rt. Hon. David Lloyd George, M.P.
The Warden of All Souls	Sir Walter H. Moberly
Sir Hugh P. Allen.	Dr. John Murray
The Rt. Hon. L. S. Amery, M.P.	Sir George Newman
Major the Hon. J. J. Astor, M.P.	Principal J. H. Nicholson
Professor Ernest Barker	The Dowager Marchioness of Reading
Sir William H. Beveridge	Sir Henry Richards
The Rt. Hon. Margaret Bondfield	The Rt. Hon. J. H. Robb
Sir William Bragg	George Robey
Harold G. Brown	Professor Sir Arthur Salter, M.P.
Sir Walter M. Citrine	Professor J. A. Scott Watson
The Rt. Hon. the Earl of Crawford and Balcarres	The Lord Stamp
Joseph F. Duncan	Dame Meriel Talbot
The Earl of Elgin and Kincardine	Dame Sybil Thorndike
Professor George Gordon	The Rt. Rev. the Lord Bishop of Winchester
J. J. Lawson, M.P.	

#### APPEALS ADVISORY COMMITTEES

##### *Central*

Dame Meriel Talbot ( <i>Chairman</i> )	Brigadier-General R. H. More
B. E. Astbury	A. H. Norris
The Lady Emmott	L. Shoeten Sack
Sir Frederick Menzies	

##### *Midland*

Sir Charles Hyde, Bt. ( <i>Chairman</i> )	Graham H. Castle
Alderman A. E. Ager	Richard Clements
The Lady Sibell Argles	Mrs. T. H. Ryland
The Rev. Canon S. Blofeld	Sydney Vernon

##### *North*

Mrs. Temple ( <i>Chairman</i> )	J. G. Edmund
The Lord Mayor of Bradford	H. Leigh Groves
J. H. S. Aitken	The Rev. Canon H. Larken
Lady Atkinson	Alderman F. T. Richardson
Alderman J. Binns	Alderman F. Thraves
Councillor George Brett	Lady Worsley
Michael P. Cryer	





The Boon-Danahar Fight televised at Harringay Arena,  
24 February 1939 (see page 56)



Televising 'The Royal Family of Broadway', a play by Edna Ferber and George Kaufman (13 February 1939)

Ernest Milton televised in Patrick Hamilton's play 'Rope' (8 March 1939)



APPEALS ADVISORY COMMITTEES (*continued*)*North-Eastern Section*

J. W. L. Adams ( <i>Chairman</i> )	The Hon. Mrs. Guy Stopford
Dr. G. C. M. McGonigle	Miss C. Walker

*Northern Ireland*

Lord Chief Justice Andrews ( <i>Chairman</i> )	Mrs. Oscar Henderson
Frank R. M. Byers	Mrs. R. O. Hermon
Miss A. A. Campbell	Colonel D. C. Lindsay
	Major J. Maynard Sinclair, M.P.

*Scotland*

Sir David Wallace ( <i>Chairman</i> )	The Hon. Lord Provost of Aberdeen
The Rt. Hon. the Lord Provost of Edinburgh	Miss Grace Drysdale
The Rt. Hon. the Lord Provost of Glasgow	William Glen
The Hon. Lord Provost of Dundee	Miss Helen H. Story
	G. E. Troup

*Wales*

The Rev. J. Dyfnallt Owen ( <i>Chairman</i> )	Mrs. Henry Folland
Miss M. A. Brodie	Mrs. E. Louis Jones
Miss Ellen Evans	Miss Menai Rowlands

*West of England*

Major J. A. Garton ( <i>Chairman</i> )	Miss K. J. Stephenson
Sir Francis Cowlin	The Rt. Rev. the Lord Bishop of Truro
Mrs. Disraeli	Philip Williams
Mrs. J. M. Phillips	

## CENTRAL COMMITTEE FOR GROUP LISTENING

Principal J. H. Nicholson ( <i>Chairman</i> )	<i>North-Western Area Council</i> Sir Percy Meadon
<i>Home Counties Area Council</i> Professor F. A. Cavenagh	<i>Scottish Area Council</i> W. D. Ritchie
<i>Midland Area Council</i> B. I. Macalpine	<i>Welsh Area Council</i> The Rev. Principal J. Morgan Jones
<i>North-Eastern Area Council</i> Professor T. H. Searls	

APPENDIX

COMMITTEE FOR GROUP LISTENING (*continued*)

*Western Area Council*  
Vacancy

*The Universities Extra-Mural  
Consultative Committee*  
Professor R. Peers  
*Workers' Educational Association*  
Ernest Green  
*British Institute of Adult Education*  
W. E. Williams

*The Association of Education  
Committees*

Dr. J. Ewart Smart  
*Representing the Interests of Women*  
Mrs. M. Stocks  
*Representing Rural Interests*  
H. M. Spink  
*Representing Tutors Engaged in Adult  
Education*  
H. A. Silverman

*Home Counties Area Council*

Professor F. A. Cavenagh  
(*Chairman*)  
R. Beloe  
J. W. Bispham  
H. M. Burton  
Dr. P. Ford  
W. F. Herbert  
G. F. Hickson  
L. K. Hindmarsh  
W. F. Houghton  
A. L. Hutchinson

F. M. Jacques  
J. H. Matthews  
L. R. Missen  
C. R. Morris  
Miss M. W. Pedder  
S. Peel  
H. Plaskitt  
Dr. R. W. Revans  
Mrs. Neville Smith  
Edward Sydney

*Midland Area Council*

Dr. P. D. Innes (*Chairman*)  
W. A. Brockington  
H. M. Cashmore  
H. W. Crane  
Mrs. Minnie G. Gamble  
T. W. P. Golby  
R. J. Howrie  
E. W. Jones  
G. H. Jones

B. I. Macalpine  
Sir Charles A. Mander, Bt.  
Professor R. Peers  
The Rev. Walter Pitchford  
Mrs. A. W. Priestley  
W. H. Rawle  
W. N. Lindley Richardson  
H. A. Silverman  
E. J. Studd

*North-Eastern Area Council*

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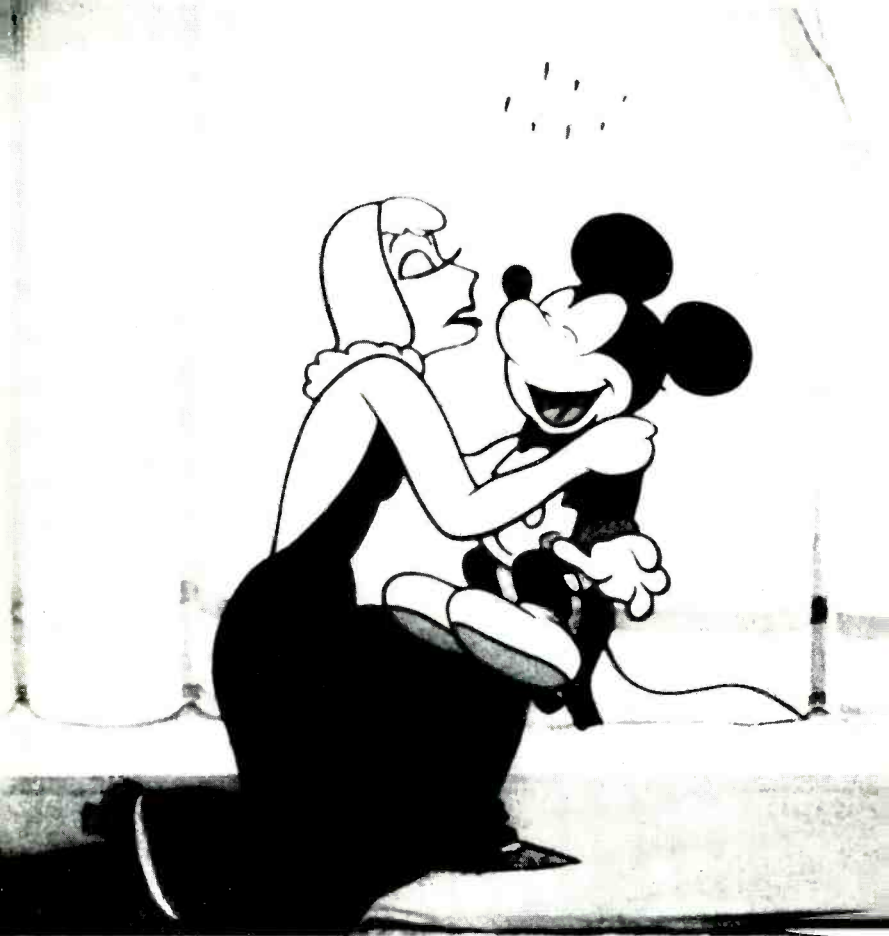
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The Richmond Royal Horse Show  
8-10 June 1939



'Ah tank ah go home' (see page 53)

*From Walt Disney's 'Mickey's Gala Première'*

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